

SEVEN DAYS



**NEED
WORK?**

196 jobs in
70 Classifieds

Snow Going

The **Winter Preview** Issue

DOWNHILL WITH DONNA

PAGE 30

Weinbrecht coaches at Killington

POWDERJET TAKES OFF

PAGE 33

VTers build a backcountry board

TWO-WHEEL TRACTION

PAGE 37

Hardy cyclists praise winter biking

Masterworks Series

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Jon Galtner
2:00PM



Lewis Franco & The Brown-Eyed Girls
3:00PM



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4:00PM



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Hundreds of Vermonters lined up last weekend to file protest signs after having been "occupying" Mt. September Seven Days' political columnist Sherry St. John wrote about the protests in Burlington and wrote about them on Seven Days' staff blog.

Protestants have been staging 'tattoo' rallies in Birmingham for the last four weeks. Saturday's gathering was the largest yet. Roughly 500 people turned out to march up Church Street. Totten shot footage of the procession. His video cap- tures marchers chanting various slogans, from 'Stand up! Fight back!' to 'We are the 99 percent'.

Tolson also recorded folk singer Woody Guthrie's granddaughter Sarah Lee Guthrie, and her husband, musician Johnny Vinyan, in singing the creed by singing Guthrie's classic "This Land Is Your Land." Their rendition included some of the folk singer's lesser-known subversive lyrics.

Sunday's rally in Burlington drew a smaller crowd, but participants took on a long task—creating a set of objectives for the activist movement, which encompasses causes ranging from getting corporate money out of politics to supporting labor unions, to shut the down Vermont Yankee.

Read Tetterton's coverage, and see the videos at www.espressonline.com/304141

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

Looking for the sunny blingposts?
 PRACTICE LOCATION: 40-07

MOOSE IN MOSS:
Anasthousa elegantly
killed Peter the
Miner, unearthing
some new/old
cave-dug up the
entire role off with
the Holophane. Clarity
the Backs? Right?

WE'RE EXTRA

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from his million
property. August

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Journal of Internal Medicine 255: 103–111

There
how much
company they
Shawls says
it would take
to fix the car
fixed everything
in a "no-win" scenario,
according to VTA's
Shawls. In the
most recent
report, the
report is
a "no-win" scenario.

TOP FIVE

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- [illegible]



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solutions to this issue: holding folks accountable for their actions or inactions; fines; the public voting with their money; prison time for those who willfully act to manipulate others' lives.

Pat O'Neil
ESSEX

PATIENT POLICE

Re [Blair, "Hundreds of Protesters Occupy Burlington During Downtown Rally," October 1]. I have had a run-in or two with the Burlington Police Department, and maybe more than I'd like to admit outside of Vermont. I've always said we are lucky to have true "peace-keepers" here in Burlington.

With the recent Occupy Burlington movement that has arisen in solidarity with the occupation of Wall Street, the Burlington PD has really shown its true colors, and so residents of Burlington couldn't be happier.

Officers have shown incredible patience and compassion and, in a world where these types of movements have led again and again to police brutality, I think they really deserve to be recognized as doing a wonderful job.

Geoff Secker
BURLINGTON

NOT NIMBY

Shay Tatten was right to link the Wall Street occupation with the campaign on Lowell Mountain [Joe Glavin, October 1]. I need to be preventing Green Mountain Power from erecting a string of 460-foot wind towers on the ridge line. In both cases, people are protesting the steamrolling of communities and the natural

world by big business, and the failure of government to do more than coddle in the process.

But Tatten was wrong to imply that opposition to the Lowell project is primarily a NIMBY affair. No, if any, of the campers are people whose backyard vistas will be marred by the towers. For the most part, they object to the project's environmental costs. In addition to turning green mountainside into a noisy industrial park, GMP's roads, concrete pads and towers will, among other things, fragment sensitive bear habitat, damage the headwaters of a half dozen streams and pose a threat to Vermont's dwindling but population.

The campers are also understandably angry over the Shovelers administration's rubber-stamping of a project that should never have survived ANR review.

Vermont can make good use of small-scale, decentralized, locally controlled wind, hydro, solar and biomass energy. And if we can't produce enough power that way to support night skiing at Stowe, 24/7 web casting and video games in every kid's bedroom, maybe the solution isn't a Vermont version of mountaintop removal, maybe we need to rethink our way of life.

Steven Gersick
WALTON

NEW SHED

[Re Sale Deeds, "Rustling Landscape," September 28]. If I can only hope the Shed's tradition and standards for excellence are continued for years to come. It

FEEDBACK INFO

SAY SOMETHING!

Seven Days wants to publish your points and views. Your feedback must...

- be 250 words or fewer
- be posted to Seven Days content
- include your full name, town and a daytime phone number

Seven Days reserves the right to edit for accuracy and length.

Your submissions may also include:

- feedback@seven-days.com
- www.sevendaysvt.com/feedback
- Seven Days, P.O. Box 1154

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FULL DISCLOSURE

State Sen. Tim Ashe (D-Clarendon), a candidate in the Burlington mayoral race, as the domestic partner of Seven Days publisher and coeditor Paula Bradley. Bradley will not assign or edit stories or columns about Burlington politics for the duration of the campaign. Seven Days staffer Andy Frommberg has that role.



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RICKY IVORY 7PM / RICKY IVORY 7PM
SAT 10/22 THE BURNING TREE 10:30PM
FRANK WELLS THE MOUNTAIN/ROCKY 7PM
DU CHIE 10PM / DU CHIE 10PM
SUN 10/23 CLOSED
MON 10/24 JIMMY EDDIE 7PM
HOLLYWOOD MOVIE FRANKIE 11PM
TUE 10/25 SUPER 6 7PM
COLE MITCHELL 9:30PM
WED 10/26 BRYAN FARR 7PM
DU CHIE 10PM
THU 10/27 AC CAMPBELL 7PM / JIMMY EDDIE 7PM
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Feedback

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James Moriarty
WASHINGTON D.C.

SMOKESTACKED AGAINST US

The biomass story needs some important clarifications [“Renewable or Retrospect? A Biomass Plant Proposed for Fair Haven Sparks Controversy,” October 30]. It is not my calculations but the developers’ own air permit and EPA data, which are publicly available, that demonstrate the proposed Fair Haven biomass power plant would emit carbon dioxide at a 52 percent higher rate than a 30-year-old coal plant and 283 percent higher than a new natural gas plant.

The air permit and EPA data also show the supposedly “clean” wood-burning power plant would emit higher rates of many conventional air pollutants — such as particulates — than the 30-year-old coal plant.

Additionally, the developer’s own wood-spill report demonstrates they will actually need to cut hundreds of thousands of tons of trees, not just use “tops and branches,” because forestry wastes could only provide less than 20 percent of the wood required.

Regarding McNeil, it largely burns trees, not “waste” and just because you cannot see the pollution doesn’t mean it is not there. McNeil also emits a higher rate of carbon dioxide and conventional pollutants than a coal plant, so I hope the Intervale is maintaining for the ducks and other 76 pollutants emitted from the McNeil smokestack.

Maybe Burlington residents mistakenly think McNeil is clean because RED publishes a chart that fraudulently claims McNeil emits 13,007 tons of pollutants, when, in fact, the EPA database shows it emitting more than 445,000 tons.

Two-kilobit biomass is not “clean” and “green,” it is a criminal “greenshoe” meant to obtain millions of dollars in public subsidies.

Ovis Hatawa
BURLINGTON VTD
NORTHAMPTON MASS
Hatawa works for Massachusetts
Forest Watch.

Reporter’s note: According to McNeil plant manager John Irving, the 13,007 figure reflects “net emissions” from the plant, while the 445,000 figure represents “gross emissions” — a distinction not noted in the RED report. Net emissions account for carbon sequestered by the trees before burning; gross emissions

do not. The net emissions for McNeil are estimates based on forest-life-cycle modeling by the National Renewable Energy Laboratory in Golden, Colo., according to Irving, who said faster RED reports would clarify the difference or at least show figures altogether. Scientists disagree about the carbon impact of biomass electricity, and officials at the Vermont Agency of Natural Resources do not consider it carbon neutral. A 2010 report commissioned by the State of Massachusetts found that biomass electricity’s carbon impact could be worse than coal for a period of several decades before it started paying off the carbon debt.

THIS BLOWS!

Paul Turner’s letter [Feedback, August 17] does little to reassure. That most Vermonters support wind power shows what anyone can discover by talking. Most don’t know much about the demands and are not likely to learn from unbalanced interests: power companies, investors and the so-called “leading environmental groups.”

If it weren’t so tragic, the idea that “significant wind resources” (Vermont’s are not significant) should be “harnessed” is responsible, why the monster environmental impacts would be laughable. Gas Works (via Green Mountain Power) plans to use 800,000 pounds of explosives to level a granite mountain range in the very heart of the Northeast Kingdom, home to every regional species of wildlife and surrounded by dense and small towns, all of which will be impacted. This is not instead, it’s an environmental catastrophe.

Saying wind has no part of the idea to make a “healthy balance” does not make it so. The reduction of greenhouse gases is tiny, and its estimates of the percentage of power are ridiculously optimistic.

Also derision is his criticism of “fringe groups” that oppose all reasonable wind development because they haven’t opposed Vermont Yankee. What a crime!

People whose lives are about to be turned upside down, who stand to lose what they’ve worked for their whole lives (in many cases, generational), have enough to do trying to stop this money-driven madness without having to tally a FIDUC member’s side of political correctness.

It’s more than just words to us, Paul.

Paul Schwab
ALBANY

contents

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LOOKING FORWARD



Yep, it's coming. Sorry if you've been in denial: That dude on the cover is not an abominable snowman in expensive gear. He's a totally stoked **Wormer** **casual** he **SHOW** That's what we do in one way or another. If riding is more your thing, we explore two options in this issue: **SNOWBOARDS AND BICYCLES**. Apparently two-whatever it is winter for some, is a perfectly acceptable way to get from point A to point B. One word: **Byers**. As for boards, Sarah Tuff visits a bny company in Rupert called **POWDERJET** that's turning out old-school backyardy versions one at a time. And as for snowboard Central, aka **BURTON**, Lauren Ober takes a tour of the new prototype facility named in honor of the rider **Crash Kelly**. Said safe, people, whatever you ride

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VIDEO

Stack in Vermont: Matthew Thomas.
In the 1950s, the middle Seven Days photo appears documented the visit that Burlington was a scene through the lens of his camera. Last weekend, a traveling multimedia exhibit of his work called "Sound Proof" opened in the North Hill ArtCenter.



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CLASSIFIED

- | | | |
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| 94 | commercial | C-6 |
| 95 | commercial | C-6 |



FLIN STUFF

straight slope
mossy spine
fine will androgyny
newspapers
bars, tall tail
but elegant
that is (chronicle)
this made me want
for the darkness to
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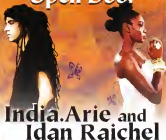
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Gorillas, Ghosts and Greed

Is the cozy relationship between the administration of Gov. **JEAN SHANKS** and Green Mountain Power just a little too cozy?

State Sen. **YOUNG BLAZER** (R-Essex/Oxford) thinks so. On Monday, Blazer delivered a petition signed by 30 Vermonters to the Vermont Public Service Board, the quasi-judicial body that regulates state utilities, asking it to appoint a special independent counsel to represent ratepayers to review the sale of Central Vermont Public Service to GMP. That job would normally fall to the Department of Public Service, an arm of the executive branch.

Blazer, who says he organized the petition as a ratepayer rather than as a senator, believes the fraternalized relationship between **TRANS SHANKS** and GMP compromises the administration's ability to be a true consumer advocate in the merger case.

Backing him up are Burlington attorneys **MICHAEL BURKE** and **DAVID PERDUE**, both of whom worked in DPS consumer advocates in the 1980s. The pair argue that **SHANKS**'s full-throated support for the merger has compromised DPSP's ability to be objective and independent.

As **Fair Game** has previously reported, **Young Blazer** is practically a wholly owned subsidiary of Green Mountain Power.

To wit: Three members of **SHANKS**'s transition team — **ELIZABETH BROWNING**, **KATHY HUNT** and **YOUNG BLAZER** — had direct ties to the utility. GMP CEO **MARY MORRIS**, chaired **SHANKS**'s inaugural committee; GMP exec **WILLIAM UNDERVILLE** last been found to head up the state's recovery efforts in the wake of Tropical Storm Irene; and DPS Commissioner **LIZ BLAZER**'s husband is a partner in the law firm that represents GMP before the Public Service Board.

If the merger is approved, GMP and its parent company, Montreal-based **Gaz Métro**, would control roughly 70 percent of the state's electric wholesale, retail and distribution markets.

"No one utility can co-exist with the healthy skepticism and independence necessary in a deal of this significance to the state," Blazer told **Fair Game**.

DPS Commissioner **MORRIS** vehemently disagrees. In an email to **Fair Game** before Blazer filed his petition, **MORRIS** and **SHANKS** — despite his support of the merger — expects the department "to do its job to ensure that

any merger is in the public interest and serves the general good of the state of Vermont."

"There are a number of aspects of the merger process that I expect the department will strongly advocate for that are different than the position taken by the companies," noted **MORRIS**. Those include ratepayer benefits, total savings and the ownership of the Vermont Electric Power Company, the state's transmission network.

Plus a skeptical about whether the merger truly serves the "general good of the state of Vermont" given the concentration of power, and profits, going out of state.

I'M IN THE RACE TO
REPLACE OUR
CURRENT
ADMINISTRATION.

SEN. TIM ASHE

"An important debate should be had about whether Vermont wants to structure its economy around one mega-utility," said **Perdue**. "The only thing worse than having two 800-pound gorillas is having only one."

Demor' Fightin' Words

It's official: State Sen. **TIM ASHE** (D-Chittenden) announced Monday he's running for mayor of Burlington as a Democrat.

Ashe will face three others vying for the Democratic nomination at the party's November 13 caucus: State Rep. **JASON LOHMEYER**, city councilor and deputy state's attorney **MIKE KRAMERHILL**, and housing developer and airport commission member **WILLIAM KRAMERHILL**.

In his announcement, **Ashe** took aim at his Democratic rivals, saying he has the most experience and that the list of challenges facing the city leaves "no time for long learning curves."

After welcoming him to the race, **Weinberger** was quick to jab **Ashe** for what he thinks is the senator's biggest liability: his past support for Mayor **JOHN** and Burlington Telecom.

"Democratic caucus voters have a clear choice about who is best suited to lead Burlington forward a candidate such as me, who has repeatedly spoken out against the **Kiss** administration and truly represents a fresh start, or **Tim Ashe**, who Republicans will reluctantly attack as a longtime political ally and supporter of **Bob Kiss** and his mismanagement of Burlington Telecom," said **Weinberger**.

Ashe disagrees with **Weinberger**'s assessment.

"I would say any level of satisfaction with Mayor **Kiss** is evidenced by the fact that I'm in the race to replace our current administration," said **Ashe**.

Then there's his support of BT. At a state-wide meeting of Progressives in November 2009, **Ashe** dismissed concerns about BT's financial health and long-term viability. That was two months after BT's \$17 million debt-to-payments was first revealed.

"There is no scandal, there is no controversy, and there is no poor health of our municipally owned telecom service," said **Ashe**. "Burlington Telecom is off to a very good start."

If by "good start" he meant more than \$50 million in debt with no plan to repay the money, then, sure, it's off pretty nicely.

Ashe is unapologetic for his BT endorsement. He still wants to see the main telecom succeed. That doesn't mean he supports how BT has been managed.

"One of my biggest frustrations is that this administration held back from every member of the city council information that would have presented as from making statements that, in retrospect, make all of us look somewhat foolish for believing that things were not as bad a shape as they were," said **Ashe**.

Furthermore, **Lohmeyer** and **Kramerhill** extended friendly work calls to **Ashe**.

"I welcome **Tim** to the race and look forward to a great caucus in November," **Kramerhill** told **Fair Game**. "Our moments matter, and we will be coming into the caucus with confidence."

Responding to **Ashe**'s experience claim, **Kramerhill** held out his three years as a city councilor would allow him to "hit the ground running as mayor."

Loher added, "My campaign is working well, and we're going to continue doing what we're doing." Loher said his "background in business" — informal conversations with Burlingtonians

Occupy Lowell Mountain? Despite Court Order, Opponents Camp Near GMP Blasting Zone

BY KEN PICARD

Dan Nelson sits in the kitchen of his home on Lowell Mountain, peering on a page looking bored, while his wife, Shirley, answers a phone that seems to ring every ten minutes. Outside, their dog, Remy, barks incessantly as a new group of visitors, one of many to come through that dog, steps in to say hello, express support and asks for permission to hike up the mountains behind the house.

Ordinarily, the Nelsons' life isn't this crowded or chaotic. Over the years, the retired dairy farmers have allowed small groups of hikers, hikers and campers to use their property, a 640-acre spread overlooking a picture-perfect valley in the Northeast Kingdom. But in recent weeks their trickle of visitors has grown to a steady stream, as more people have learned of the couple's legal standoff with Green Mountain Power.

In May, GMP got permission to start construction on a 21-turbine 45-megawatt wind farm that will overlook the Nelsons' property. The \$183 million Kingdom Community Wind project, as it's called, involves an overwhelming endorsement from three-quarters of Lowell voters. However, many people on the Nelsons' side of the mountain oppose the project, citing it too large, destructive and out of character with Vermont's environmental ethos.

In recent weeks, a group of protesters has mounted a round-the-clock encampment on the Nelsons' land, just a stone's throw from GMP's blasting zone. Its members say they're prepared to stay on the mountain all winter, if necessary, to prevent the project from moving forward.

Early last week, Mary Powell, GMP's president and CEO, and Robert Davis,



GMP's leader of external affairs and corporate relations, visited the Nelsons to meet at a blow-out-a-bug to try to resolve their differences. Following the blow-out meeting, GMP offered to buy the Nelsons' farm, which has been on the market for more than a decade, for the asking price of \$1.25 million. Powell says she's sure some Vermont farmers would "resist."

But GMP's cannot also come with a stick — a

letter from GMP's attorneys warning the couple that if they don't leave campers out of the blasting zone, they could be held liable for as much as \$1 million for "intentional interference" with the project. According to Powell, the Nelsons took GMP's offer "under duress" for 24 hours, then

counteroffered with an even higher asking price of \$2.25 million.

"If they're going to use the \$1 million I've given to add a million to the price tag," Don Nelson explains, "it's high stakes poker, and I don't intend to sell out to the money if I can help it."

Last last week GMP obtained a temporary restraining order from an Orleans County Superior Court judge requiring the Nelsons to keep campers at least 100 feet away from the blasting

zone for at least one hour before and after blasting is scheduled to occur. "We believe my wife's blasting activities 'is trespass and a nuisance' and violates the property rights. They plan to be in court on Thursday to try to get the order removed."

From Powell's perspective, GMP

"isn't trying to be intimidating, but we do have an obligation to our customers and an obligation to state the brutal facts. And these are the brutal facts. We have permission on our property, and we have to make sure the area is safe when we get there."

The strenuous climb up Lowell Mountain is a wet and muddy slog. After skirting the Nelsons' pasture, an old logging road climbs steadily through the woods and becomes narrow, steep and slippery. Carcass and surveyor's tape mark the entire route, as do the side-deep footprints of hikers who have come before.

On a recent afternoon, five hikers follow the trail upward to join the protesters at the top. The party includes Adrian Owens and Allison Van Alderen, both teachers at Sterling College and their 13-year old son, Kendall, Hannah Pilschmann, a 21-year-old senior at Sterling and Alex Martin, 16, whose family has lived in the area for at least three generations. Reverege that Martin is visiting the encampment for the first time.

For Owens, who teaches outdoor education and leadership classes, this is hardly a first trek up Lowell Mountain. For years, the Nelsons have allowed Sterling College to use their land for water survival classes.

Van Alderen, who lives in nearby Craftsbury, says she's not philosophically opposed to wind energy at all, but her off-the-grid house is powered partly by wind. But she says this kind of large-scale development doesn't make sense in Vermont. Worse, she says, she's put off by what she considers GMP's heavy handed approach to the Nelsons.

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"For me, coming up here is connected to [Occupy] Wall Street," she says, "the push to buy the Nelsons out, then threatening to sue. We need to stand against that."

Her son, Kasean, agrees. "It's the big corporation parking the little guy around."

After a 40-minute climb that includes short, hand-over-hand, scramble up easily sections of rope, the group finally reaches the circumplex, 110 x 60-foot cluster of trees and tapers, with a small fire scolding in a pit. The white of a nearby chinawise fills the air, not from the construction site but from a cluster of other trees further uphill, where a trio of campers is building a winter shelter.

A few dozen yards away, a clear-cut swath of mountain made largely by construction log, is marked off with orange construction tape and yellow warning signs. This is the boundary of GMP's construction site. No logging or logging is under way.

Though the protesters number fewer than a dozen, they claim they've had more than 20 visitors since morning. Nearly all sport some type of woodsmen such as "Meadow Hound," "Coalman" and "Toul."

"Way Homeless," a 40-year-old actor who's been staying on Lowell Mountain for several weeks, says each protester goes by the name of a different species "because the trees and animals can't speak, so we give them a voice."

Homeless, who's originally from Illinois and attended Sterling College years ago, says his supporters want power but only at places where it leaves a small environmental footprint, such as on the Great Plains. "Building out ridge tops that don't have roads doesn't make any sense," he says. Moreover, he'd prefer to use GMP spend its \$60 million on energy efficiency projects.

"I want to see our wild places stay wild," he adds, "that want and use. When we get power hungry over the next 30 years, the place we're going to turn to are the rural and wild areas."

Several Wright has been protesting wilderness for most of his 69 years. In the mid '60s, the Moose, G.O., nature served as fish and wildlife commissioner under Vermont Gov. Randolph Heintz, to recent years he's worked for the National Wildlife Federation. These days, physical ailments make it harder for Wright to hike, hunt and fish as much as he once did. Nevertheless, he still sports the grizzled look of a mountain man, with his checkered flannel shirt, dark-rimmed beard and wire-rim glasses. He lives in a log cabin in Cadybury.

Wright, 69, made a September 29 stop on the New York Times titled "The No-Growth Movement," which was highly critical of GMP and the Lowell project. Wright's major beef is his claim that, once GMP levels the ridge tops in order to build access roads to the surface sites, it will fundamentally and irreversibly alter the

mountain's hydrology, creating problems for hudsonians and microclimates for decades to come.

Currently, he explains, the mountain acts like a "huge sponge" to soak up rainfall and then filter the water through the moss forest, soil and rock below it. But once GMP cuts its ridge up the ridgeline, "hydrology runs its wild and 34 years you're just begging for problems."

"Any natural resources professional will tell you that the best thing you can do about soil is keep it where it is," Wright adds. "When it starts moving, we have real problems. Just look at central and northern Vermont right now."

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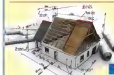
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High-Rolling Obama Supporter Threatens to Pull the Plug Over Pipeline

BY KEVIN J. KELLEY

Bill McKillop got the president's attention by proposing more than 1000 arrests outside the White House in opposition to the proposed Canada-Texas Keystone XL Pipeline. On October 12 the Washington Post reported "the two-week demonstration prompted a flurry of calls between White House officials and the State Department 'to administration officials asked to be briefed about the project's status.'"

A positive ruling on the pipeline could have an effect on Barack Obama's reelection campaign, as well as raising former big donors such as Microsoft's Bill Gates. Heyerdahl, who would have otherwise supported him, Heyerdahl and her husband, Aaron, have given a combined total of nearly \$120,000 to Obama and the Democratic National Committee over the past three years, the Post reported in an October 7 story about the president's approval ratings.

"I'm probably disappointed in him," Heyerdahl says over coffee at Madly Wines, pointing to "a whole cascade of decisions" that suggest he didn't mean what he said about climate change during his 2008 campaign allowing oil drilling in the Arctic, refusing to impose new regulations on drilling in the Gulf of Mexico and declining to implement new rules on mining.

Her skepticism has grown to the point where she won't be writing any more checks to Obama if he approves the carbon cocktail that's become the focus of the climate-change movement. "It's a hard no issue," Heyerdahl says of a project that could have catastrophic consequences, according to some climate scientists. "The one fight on lots of environmental fronts, but if we don't address climate change, those other campaigns will all be secondary," she says.

Heyerdahl's money comes from her great-grandfather, John Peterson, who immigrated to the United States from Sweden in the 19th century. He got a job as a Pennsylvania Railroad telegraph boy, working his way up to become vice president of the company. Peterson went

on to becoming an entrepreneur in natural gas and then founded Pittsburgh Plate Glass, now known as PPG Industries.

Heyerdahl has used her wealth to contribute to all four members of Vermont's liberal political elite: Gov. Peter Dummer, Rep. Peter Welch, and senators Patrick Leahy and Bernie Sanders, who all benefited from her legacies. She has likewise contributed to the Vermont Policy Resources Council, the Vermont Nature Institute, Research Group and McKillop's MAG.

Heyerdahl has been especially impressed with Sanders, noting he spoke about the carbon cocktail at every campaign event she attended before deciding to become a donor.

"He's not just talking out political loud. And," Heyerdahl comments, "he really believes what he's saying."

She thought Obama did, too. Like many progressives, she expected the president to be a potential wild card who would bring a more enlightened consciousness to governing. "There was this obviously intelligent man with two young daughters who was saying he wants to end 'the tyranny of oil' and protect the planet," Heyerdahl recalls.

In addition to signing checks, Heyerdahl signed up as a campaign volunteer. "Oh, honey," Heyerdahl remembers an Obama campaign director telling her, "we don't need you in Vermont. We need you in Ohio." So off she went to the swing state on Election Day, making coffee for voters



Barbara Heyerdahl

who had lined up before the polls opened in a poor Cleveland neighborhood.

At the interview at Madly's coffee shop, Heyerdahl is a perceptive and articulate political analyst, not just an idealistic housewife. She says, for example, that it's "important to classify pipelines as being the United States oil from a nearby neighbor, when in fact much of the gas from Alberta or Canada will likely be exported after reaching Mexico." Heyerdahl says she understands the potency of the job-creation argument in the current economic crisis, but she asks, "Are we going to give our children's future for the sake of 20,000 jobs? That's the figure some trade unions cite to support Obama to run on the tips."

Heyerdahl and her husband, a woodworker and physics teacher at the Lake Champlain Walden School, have four children of their own. A fifth child, a girl, is pregnant at age 38 to 40. Her annual non-profits are what prevented her from getting married at the White House in late August, Heyerdahl says.

She herself is a product of a Walden education, having attended the Radcliff Steiner School in Manhattan from

kindergarten through 12th grade. Heyerdahl got involved in national politics there at age 12. She wrote a letter to President Richard Nixon, urging him to ban the chlorofluorocarbons that were poisoning holes in the Earth's ozone shield.

Heyerdahl, who studied biology at Harvard College, earned a degree in human ecology from MIT's College of the Atlantic. She has substantial experience," says Paul Barnes, director of VFD&I, one of her host board Heyerdahl serves. "She contributes substantially to us, collectively as well as financially."

After graduation, Heyerdahl worked in Maine as an organic farmer for several years. The family was transplanted to Vermont in 2006 because Aaron — a distant cousin of Norwegian adventurer Thor Heyerdahl — got a job at the Walden high school in Charlotte. "Our friends told us, 'If you can't be a Minuteman, you're really got only one chance to be a Vermonter,'" Barbara Heyerdahl says.

Despite her fierce advocacy on environmental issues, Heyerdahl, 42, wants it to be known that she's no "tree-hugging" hippie. "I do get it," she says with a smile. "I know the political context in Washington has been poisonous for the past three years." She says she'll probably join a march before White House on November 5, which is McKillop's next planned scene there. And although she could already afford to fly, Heyerdahl will board Alaska's Ketchikan Alsea Express in Cordova for a 16-hour journey to Washington. It's climate concerns that dictate her choice of travel — that, and the need for night vision she recently received. "Airports are not enough of a hassle without what happens to me at the metal detector," Heyerdahl remarks. ☐

**BARBARA HEYERDAHL
AND HER HUSBAND,
AARON, HAVE GIVEN
A COMBINED
TOTAL OF NEARLY
\$120,000 TO
OBAMA
AND THE DEMOCRATIC
NATIONAL COMMITTEE OVER
THE PAST THREE YEARS.**



news

EXCERPTS FROM BLURT,
THE SEVEN DAYS STAFF BLOG



With a Spiffy New Arts Building, Shelburne Museum Will Stay Open Year-Round

By Megan Jarrett

Shelburne Museum had some big news last week: It's constructing a 30,000-sq-foot, LEED-certified art and education center that will allow the museum to remain open 12 months a year. In doing so, it will fulfill the vision of founder Eliza Hays Hemenway Webb, who inspired in 1937 that the museum would one day operate year-round.

The contemporary-style art building will hold galleries, an auditorium and classroom space. Expanded hours should make it easier for school groups to visit and provide a space to exhibit more than 500 American paintings the museum has tucked away in storage.

"This allows us to fundamentally change the way the Shelburne Museum serves the community," said Thomas Donahue, who starts November 1 as the museum's new director.

The \$14 million fundraising campaign — \$675 million has already been pledged — also includes an endowment to sustain the museum's ongoing operations, as well as the construction of a major fiber optic communications upgrade.

Construction is scheduled to begin next year, and the center should open in 2013.

Tracking the Governor With "GPS"

By Tracy Tabor

Since taking office in January, Gov. Peter Shumlin has taken regular respite — usually long weekends at his chalet on Cape Breton, Nova Scotia — while at least one high-profile vacancy took him to the sandy Caribbean side of Dominica over Columbus Day. Shumlin left food-swamy Vermont for another holiday at Cape Breton.

He's also traveled to New York, Washington, D.C., and Rhode Island for political and business events. In Vermont, he's not less at rest — often cross-countrying the state daily on one of his two topography-derailed, gas-guzzling SUVs.

All of this jet setting makes Team Shumlin's code name for the boss all the more amusing. Seven Days scrounged across the nickname while reviewing a recent records request.

No, it's not "Shammy" or "Pinty Pete" or "Gee" or even "Pete."

It's "GPS."

Funny, right? Since a Global Positioning System is used to help determine someone's location, and Vermonters might find it hard to keep track of their gov on the go.

But according to Shumlin Chief of Staff Bill Lally, the origin of the nickname is far less interesting: "GPS" is the acronym for Gov. Peter Shumlin.



SEVENDAYS.VT.COM

Milton's "Junkyard Dog" Gets Bit for Pollution

By Kim Picard

For years, Milton's notorious "junkyard dog," Gilbert Rhodes, has been lifting his leg to environmental and pending laws. But last week, a Chittenden County Superior Court judge finally stepped here with a \$30,000 fine for failure to clean up his own mess at ABC Metals, the salvage yard he operates.

The judgment orders Rhodes to remove all tires from the site within 90 days and reimburse the state to the tune of \$14,487.54 for "pre-arresting costs," according to Attorney General William Sorrell.

Rhodes couldn't be reached for comment last week, but Milton citizen activist Lynn Caldwell says she's encouraged by the ruling but only "cautiously optimistic" that it will be enforced. Such caution is understandable, considering how long Caldwell and others have been pushing the state to give their rules and regulations some teeth. **D**

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First Film From Burlington's High Priest of Horror Premieres

BY ALICE LEVITT

JOSHUA LITTON's speedy novels are inarguably cinematic. His first, *Shadow Child*, was optioned by Miramax. Other books, including his confessional explorations of bizarre New England tales, have been transformed into scripts but never filmed. When director TIM JOY of Middlebury-based **PLUTONIAN FILMS** asked to make a short based on Litton's story "Soul Keeper," the author gave the go-ahead in one condition: "In an effort to ensure the success of the project, I've kept as far away from it as possible," says Litton.

Whether or not due to Litton's distance, "Soul Keeper" has come to fruition; it will premiere locally on Saturday, October 22, at the **PALACE CINEMA** as part of **VEHMENT INTERNATIONAL FILM FESTIVAL**. Litton also credits Joy's agency: "Tim Joy, I'm convinced, is some kind of a genius. He actually constructed a little remote-control helicopter to make the spectacular aerial shots to get them on tape," he says. "He's doing it all from a drone."

The fundraising deers and writing skills of Joy's coproducers, and two

of the movie's stars, **TIM KAMARON** and **ANDREW BUTTERFIELD**, probably didn't hurt, either. One hefty grant came from the **JOHN W. RUSSELL FOUNDATION** of *Sliver*, a nonprofit founded to promote Vermont filmmaking. "We had a pretty sizable budget to work with on this film," says Butterfield.

Butterfield first encountered "Soul Keeper" when the film's future cinematographer, **MARCO MARIN**, lent him a copy of Litton's collection *Not Yet Dead*. Litton originally self-published the book on his request, but books, in a limited-edition treat for fans to purchase at his readings and appearances. Now he has made it available online, along with a \$199 standalone download of the short-story "Soul Keeper," and a pdf of essays about the story's journey to film and Litton's lifelong guidance for any tale.

"Soul Keeper" follows Carl Gorgias (Butterfield) who descends into alcohol-caution but can and is captured by a head-splintering old man (the ill stage veteran **PAUL VERHOEVEN**), who claims that Carl died in the accident and must spend a second hell. At a reading on February 2009,



Joy, Butterfield and three other future crew members decided that the better story set in the Northeast Kingdom would be their next film. Shooting began last spring. During a phone interview last week, Butterfield said that Joy was still working on the final edit, but that it will be ready in time for the premiere.

Litton will read from "Soul Keeper" before the first Burlington-area showing

of the film. The evening will end with a Q&A session with Litton and the producers. The author will offer his take on seeing his words finally hit the screen, and they'll cover the process that got them there.

Butterfield says Joy is submitting "Soul Keeper" to all the major festivals, but he and the producers have bigger plans. The film's running time is 24

FILMING THE FALLOUT

True to the name of the **VEHMENT INTERNATIONAL FILM FESTIVAL**, one of the documentaries being shown next week examines nuclear power on both the global and state levels.

WILLIAM ARCHER's "Transparent Radiation: Rethinking the Future of Nuclear Power" actually focuses more on the macros, referring only briefly to the Vermont Yankee nuclear plant, the 24-year-old filmmaker notes. She says she was inspired to examine the global atomic energy industry while vacationing in the Virgin Islands during the same week that Japan was plunged into a radiation emergency. The earthquake and tsunami that hit on March 11 caused triple meltdowns at the Fukushima Daiichi nuclear complex.

Archer had all the resources she needed to make the envisioned film after returning to Vermont. She works as a video producer at the University of Vermont's Gund Institute for Ecological Economics. More than 20 of its resident experts were interviewed for "Transparent Radiation," which also features some slick graphics of Archer's making. She won an award at the university's 2010 film festival for "Triangle," which Archer describes as "an experimental art film."

The new film aims to correct what Archer calls "common misconceptions" about nuclear power by "rendering old arguments transparent and empowering new perspectives." She's clearly lively in her choice of topics. Archer's next project will be a video of a teach-in pertaining to the Occupy Wall Street protests.

Burlington-area residents will have additional opportunities to learn about matters nuclear during the next few weeks. The **PLUTONIAN FILM LIBRARY** is showing a series of films and talks under the heading "The Terrible Twind" (atomic reactors and atomic weapons) on October 25 and November 16. Nuclear engineer **ANDREW DANDELIN** will speak about the physics and the effects of the Fukushima disaster as part of the October 26 event.

KEVIN J. KELLEY



TRANSPARENT RADIATION: RETHINKING THE FUTURE OF NUCLEAR POWER

Saturday, October 22, at 5 p.m. at the Palace Cinema in South Burlington. Free. Archer and Gund fellows will take part in a panel following the screening. vif.org

I'M REALLY THRILLED WITH HOW IT TURNED OUT.

JOSEPH CITRO

explore DVD sides of the film, perhaps packaging it with some of Citro's work. The author says he'd be proud for the film to join his archive, "I'm really happy that [it] the first thing to reach the screen, they're all Vermonters," says Citro, a Chester native who lives in Burlington. He feels his work "really should take place in Vermont and be developed by Vermonters for the atmosphere and everything. I'm really thrilled with how it turned out." ☐

B South Korea's premiere television network, October 22 at 8-10 p.m. in Palace 3. Check out South Burlington. Free. southburlington.com. KUTV.com

minutes, the standard for half-hour episodic television, and the team hopes the short will serve as a calling card to the city cable channel. Ideally, Butterfield envisions the channel backtracking five more episodes of a miniseries based on the three-hour stories in *Not Yet Dead*.

Even if cable isn't in the cards for "Real Kopeen," Butterfield plans to

At the Vermont International Film Festival ... a First-Ever Film Slam, and More

BY MARGOT HARRISON

This week, we spotlight two local films premiering at the **VERMONT INTERNATIONAL FILM FESTIVAL**, which starts on Friday (see accompanying stories in this section). What else can you expect in the fest's 26th year?

NEW MOVIES. While **PALACE CINEMAS** in South Burlington remains the primary site, this year you can also catch screenings in downtown Burlington at **MOORE ONE STUDIOS**, the **UNIVERSITY OF VERMONT** and **STANFORD**, as well as at the **VERMONT CINEMAS**.

THEMES. Fest organizers have put films in thematic clusters such as *Border & Displacement*, *Freedom & Liberty*, *Showcase* and a *Food Showcase*. For insight into the culture that produced

the revolution in Tahrir Square, check out the Egyptian *Shawasse*.

DOCUMENTARIES. *Hell and Back Again* cuts back and forth between a wounded Marine's recovery in North Carolina and his platoon's confusing combat in Afghanistan. To make *The Inexplicable*, director Steve James (*Raise Enough*) embedded himself with a group of poor workers. *Gasoline*, an organization devoted to stopping gang violence in Chicago.

Reviews say the doc is as compelling as a real-life "The Wire." *The Black Power Movement 1967-1975* offers an unusual window on the black power movement — through the recovered footage of Swedish TV journalists.

On the lighter side, *Bring Blue*

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TRANSPARENT RADIATION PANEL DISCUSSION

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with VT Author Joseph Chire
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VT FILMMAKERS' AWARD PARTY

October 23rd

BCA ENJOY YOUR MEAL RECEPTION

October 26th

WHO SITS WHERE AND WHY COMMUNITY DISCUSSION

October 27th

SLEEPLESS IN BURLINGTON STUDENT COMPETITION, SCREENINGS & AWARDS

October 28th

SPECIAL APPEARANCES BY FILMMAKERS!

DIRECTOR AMY SULTAN, *To Be Heard*
October 22nd

DIRECTOR JONATHAN LEE, *Paul Goodman Changed My Life*
October 24th

ARTIST JAMES KOLMALKA, *Mars*
October 26th and October 28th

DIRECTOR RIGOBERTO JIMENEZ, *Cuban Film Showcase*
October 27th and October 28th

DIRECTOR DEBORAH SHAFFER, *To Be Heard*
October 27th

DIRECTOR TIFFANY SHLAIN, *Connected*
October 28th

DIRECTOR GEOFF MARSLITT, *Mars*
October 28th and October 29th

DIRECTOR RUARIGH ARROW, *How to Start a Revolution*
October 28th

DIRECTOR CASPER WONG, *The Lulu Sessions*
October 30th

For More Information on All of the
Events, go to : **VTIFF.ORG**



STATEofTHEarts

Film Fest BY N

sounds like a man for men of the human and his happier companion. Director Billy Shish chronicles her love-hate affair with the internet in *Connected: An Autobiography About Love, Death & Technology*.

NARRATIVE Arrigo is the latest from John Sayles, everyone's favorite happy leftist filmmaker. It explores the roots of American capitalism in the Hallypenn-American War, with a strong cast that includes Chris Cooper, Brendan Fraser, Alia Shattuck, and Lemmy. Cowboys Go America! It's about a Frenchman who discovers in a legal African immigrant today in the port city.

Handsome fans of Peter Bragel and Roger Hauer may not have much in common, but their address in *The Mill and the Cross*, a pointedly British film that brings to life the artist's 1984 masterpiece *The Way to Go*, with Hauer as Bragel. *The Solomon* is a character-driven comedy from Quebec. From France, Tushnet is about a young girl who experiments with a male identity.

ANIMATION For all ages, *Butter* like *The Ugly Duckling* showcases stop-motion plasticine animation and a message about the evils of prejudice. Fans of Burlington cartoonist JAMES KIRKMAN will want to catch his acting turn in a playful retooled space-exploration story from Geoff Mizell.

LOCAL FILM Seems like all Vermonters are picking up cameras these days. VTFF has included 23 films in its Vermont Film Festival Showcase this year. Many are shorts presented in dramatically edited groups, all are free.

Three films screening together spotlight Vermont's teens. Along with *WISH*, VERMONT'S doc about foster children, *Ask Us Who We Are* (recently featured in the Burlington Post), you can see director JILL ROSEN's short "One Voice" as adaptation of his son JONATHAN's play about middle-school identity bullying. Four Burlington High sophomores take us inside an informally segregated lunchroom in "Who Was Where and Why?"

Dancer/Choreographer **TYFFNY BRYNARD** [at ALL ACTION PERFORMANCE

ENSEMBLE] switched art forms to make "Little House in the Big House" with her sister, **ANNE BRYNARD**. The sibs followed 45 incarcerated women as they built a house under the guidance of VERMONT WORKING FOR WOMEN.

Local SF and horror fans will get their first look at two films we've been covering in this space: *The Gun*, the



electrophobic misfire-to-Mars tale from director **LOUANE WOOD**, and *THE JOY*'s "local Reaper" (see Alice Levitt's article here).

Twenty-four-hour filmmaking competitions are always a ton of fun — for the observers, anyway, who get to see the brainy-eyed cineastes struggle into an audition and record their results. For the first time, VTFF is hosting "Sleepless in Burlington," co-edited by **NATHAN ARFORD**, who's been holding similar mini-competitions at the **CAMPUS FILM FESTIVAL**. See what student teams from UVM, VERMONT COLLEGE, ST. JOSEPH'S COLLEGE, and VERMONT COLLEGE produced under pressure at the closing showcase on October 30. ☐

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Dear Cecil:

I'm a fairly intelligent, well-educated person with a Facebook I get SO ANNOYED when people are constantly picking out my typos and making it seem like I'm as dumb as I'm making them. Is there actually a correlation between intelligence and how prone one is to make careless mistakes when typing? There are so many factors like my 13-key sensitive sticks, etc. But it's Facebook, not my doctoral thesis, so the editing standards are low. And separately, is there even a correlation being a legitimately poor speller and a disintelligent one? Aside from typing to fast and having a shoddy keyboard, I DO in fact rely on spell check pretty often, and have struggled with spelling since I was a kid. My mom always told me that Bill Clinton, although he's very intelligent, was a notoriously poor speller. At least until he practiced really, really hard, so I should to.

Lily Leach

Usually I correct typos in the letters we publish, Lily. Yours I left alone. Not to pick on you, but we need examples of orthographic errors, and you made a bunch.

The short answer to your main question is that poor spelling may, but doesn't necessarily,



indicate low intelligence. You could just be dyslexic — dyslexia being understood not merely as the tendency to transpose letters, as many inaccurately believe, but rather as a reading disability. Dyslexia is unrelated to general intelligence; those suffering from it often have a tough time spelling (some bad spellers are just undereducated, but per your letter that's not you).

How can you tell a dyslexic bad speller from an ordinary doper? There may be a way.

Some researchers categorize lexical disorders based on the type of spelling mistake made most often. One old study I

came across (Finucci et al, 1983) drew a distinction between phonemic and dysphonemic errors. Phonemic mistakes are based at least loosely on the sound of the target word — “rust dug” for “strut dug,” for example. Dysphonemic mistakes are more exotic, such as adding or switching syllables, e.g., “offense” for “offense.” Sometimes it’s not easy to distinguish the two, but a crude test is this: phonemic errors make sense at a certain level, whereas dysphonemic errors just look and sound weird.

Finucci and company attempted to correlate the two types of mistakes with IQ. Degree of dyslexia, etc. Their conclusion, phonemic errors are the most common across the board, but dyslexics make more

dysphonemic errors, indicating some kind of hiccup in lexical processing. These include many strictly phonemic errors, on the other hand, aren’t dyslexic, they’re just not too bright.

I listen to my researchers today generally don’t use phonetic and dysphonemic to mean the same thing Finucci did in 1983. Also, not everybody buys the idea that dyslexic and non-dyslexic spelling errors can be easily distinguished. So let’s consider this a hypothesis and the following an experiment, with you, Lily, as guinea pig.

First, we sort out the mistakes in your letter.

- Typos. You start off capitalizing “I,” then switch to lowercase. No logical in itself. (You lowercase “Facebook,” but so does their logo, so we’ll ignore that.)
- Omissions. You’re missing a “between” after your second “correlation.”
- Phonetic errors. You write “will” for “while,” and twice substitute “to” for “too.”
- Dysphonemic errors. You write “wince” instead of “winced.”

Considered individually, these are common enough mistakes. But your letter suggests that for you they occur so infrequently that people give you grief. Maybe that just means you’re a bunch of jerks. Alternatively, I notice you make errors — Facebook standards are low, your D key sticks. So maybe you’re just careless, like all the other mopes.

But maybe not. Let’s assume (1) You’re self-conscious about your spelling and have had trouble with it all your life. (2) You’re articulate and spell well enough most of the time. (3) Your best letter is me, in which we’ll assume you’re trying to make a good impression, by my count contains eight deviations from standard English usage. (4) If in light of (1) through (3) we discount the possibility you’re a genius-writerly bad speller, collectively your mistakes take on a different character. You’re doing professional writing for consideration, but I’d say there’s some chance you’ve got a form of dyslexia, or possibly anomalous deficit disorder (one who it’s worth, some think Bill Clinton also has ADD or ADHD, bad spelling’s one of the few things I haven’t seen him accused of.)

And that comforting? You shouldn’t. This is a tough problem to have. We’ve told in the era of Facebook and Twitter nobody cares about grammar and spelling. Don’t believe it. It’s the global conversation made possible by the Internet, the easiest way to tell the smart folk from the know-nothings is how often they make seemingly agreement mistakes. You can make a few and still be taken seriously. Make alot and you won’t.

Unlucky? No point worrying about it. There’s a simple solution: even non-dyslexic would profit from. Read what you write before you click “send.”

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Soul Man

Among other elements of the state's infrastructure, the railroad lines left the impact of Tropical Storm Irene. As Amtrak pickups have been a challenge of late.

Deluded/Darnell Washington, coming up on the train from Baltimore, needed a ride to Strugglers' Natch. I didn't want to be late, but I love the fare to another cabbie (Strugglers' Natch, did you say? Oh, yes — I'm Jeremiah Heatz: *Jump right in*!) So I called the Washingtons to call me from their cellphone as soon as they cleared Waterbury, the last stop before Essex Junction. This would give me a 30-minute heads-up, just perfect. They did, and it worked.

The night air was crisp as Darnell helped me load their bags into the taxi trunk before settling into the backseat beside his wife. Life was quite a large man, not complacent but tall, barrel chested and muscular. His brown hair was close cropped, with grey beginning to dust his temples. As he sat in his imposing physique, his manner seemed approachable and friendly, though in a quiet way.

Della was similarly affable, but more gracious than her husband. "So tell me," Della asked as we got under way, "what kind of place is Strugglers' Natch?"

Glimping up at the rearview mirror to make eye contact, I noticed Della's striking hair swept or eight tightly woven braids pulled back and tied together at the nape of her neck. Her style was clearly Amtrak no-sweaters-for-this-weather.

"It's a great place," I replied. "I used to handle all their transportation needs

in the '80s, so I've spent a lot of time up there. I believe it was started by Tom Watson, the founder of IBM. Apparently he had a fondness for the European ski villages he used to frequent and wanted to create something similar in the United States. And that's just what it is: an all-inclusive, family ski village. Once you're up there, a car is really not required; the resort has everything you need."

"Sounds great," Della said. "We're staying for three days. It'll be fun, because they're going to try to sell us a condo time-share. That's how we take most of our vacations. You just have to sit in a room at some point and listen to a one- or two-hour pitch. We're gone on cruises this way, and even to foreign countries."

"Holy mackerel!" I said. "That's hilarious! I'd sit in a room for a few hours and watch paint dry if it got me a free vacation!" I paused to think about what I'd just said. "Not that I ever take vacations, to be honest," I clarified.

Even with the low nighttime visibility, my customers were coming over the classic wooden houses that line Route 15 as we cruised through Essex town and then Jericho and Underhill.

"You know what, event thing?" Darnell said and in his voice I could really hear *up there*. "This is really nice."

"Do you folks have the kind of work that would allow you to relocate?" I asked.

"Well, I'm a nurse," Della replied. "And my husband is a dentist. So I guess it's possible."

This made me smile, the thought of Darnell the dentist. Della had fingers the size of sausages. Open wide, *salad*.

"Is there any chance you might actually buy one of the time-shares at Strugglers?" I asked.

"I'd say none whatsoever," Della replied, "but we did end up buying a Las Vegas time-share a few years ago totally on the spur of the moment. We were there with my son and a couple of his teammates. He played college football for Michigan, and they had recently competed in the Rose Bowl. Anyway, the price was \$40,000, which gave you

the place for two weeks every year. We were like, sorry but no way. The salesman went on to talk to his manager and came back and said, "OK, how about \$20,000?" We still declined, but when we were checking out the next day the manager cornered us, dropping the price to \$5000!

My son said that was crazy to turn down, so we took it, and we use it every year."

The radio was playing softly in the background. For some reason, I had on WJHG, the country station. "Oh, man — I love this song!" Darnell said. "It's by my favorite group, Montgomery Gentry."

Checking, I said, "I've got to say that's unusual. I mean, how many black guys are in to country music?"

Della laughed and said, "You got that right. We're all used to it by now, but his friends do it in more sincerity."

I said, "I was watching YouTube this afternoon, and I found this great 1967

concert by one of my favorite groups, Sam & Dave."

"I have no idea," Darnell said. "Sam & Dave," I repeated. "Cross — 'Hold On, Don't Give Up,' 'You Don't Know Like I Know' I mean, 'Soul Man,' for Pete's sake."

I didn't know many African Americans growing up in the de facto segregated New York City of my youth, but I can't tell you how much the black music of the '60s and '70s meant to me as a teenager. A troubled kid, I was being a devil of a time staying connected to my own spirit, without the music produced by the incomprehensible black artists of the era. I doubt I would have stood alone. I guess that's why it's called "soul music," and why I harbor a lifelong affection and respect for African American culture.

"Coming to you, on a dusty road," Della began to sing.

"Good lover, I got a soulful!" I joined in.

"Oh, yeah — 'Soul Man,' Darnell interjected with a low chuckle. "My parents used to play that song when I was a teenager."

After Darnell and Della finished, I and I dropped them in their car. I left the parking lot and looked around in the moonlight before returning to the cab. I saw a tree bedecked with red and orange leaves and walked over to pick a few choice ones off the ground. Bringing home some autumn leaves at a yearly ritual for me. It keeps me in touch with my soul, and the soul of Vermont. That, and Sam & Dave. ☺

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Craig's Place

Burton Snowboards dedicates facility to its legendary rider

BY LAUREN ORLE



Hardly anyone notices the piece of wood above the entrance to Burton Snowboards' prototype facility emblazoned with the words "Top Secret." That's to be expected. To see the mysterious printing, you'd have to crane your neck back and stare up at the ceiling that soars over the door to the factory. That's why Burton tour guide and architect Todd Koblman points it out for visitors. Then he tells them the story behind the words because you have to understand the story before you understand the place.

The story is this: In the early days of snowboarding, there was a rider from Washington state named Craig Kelly. He was considered one of the best, and Burton wanted him on its team. But Kelly was under contract to Sims Snowboards. So he and Burton founder John Carpenter met in secret.

Rip the 1980 contest, Burton wanted to give Kelly his own signature pro board, but Kelly wasn't yet free of his obligations to Sims. Carpenter came up with a solution. Instead of naming the board after Kelly they called it *Mystery Air* and shipped the product in wooden crates with the words "Top Secret" on top. The move was genius — the buzz around the board was huge.

Kelly went on to be one of Burton's most successful team riders. He was a five-time world champion and won three U.S. Open titles. After his competition days ended, he pioneered the freeriding movement and traveled the world making snowboarding movies. But in 2000, his life was cut short by an avalanche in British Columbia.

In early 2001, as a tribute to one of the company's most influential riders, Burton christened its research-and-development center the Craig Kelly Proto Facility, or Craig's for short. The conversation was firing, Koblman says, because Kelly cared deeply about engineering and advancing the equipment of the sport he loved. He was the reason rider feedback became the cornerstone of Burton's business.

Craig's, housed in a 30,000-square-foot building, is no arbitrary place to visit — a factory, museum and Santa's workshop rolled into one. It employs nine people, who can charm out 2000



From left to right, Burton employees John Carpenter, Jason Garvey and John Crow



IT'S NICE TO TAKE THE PUBLIC IN AND SHOW WHERE WE'VE BEEN AND THEN TO SHOW THEM WHERE WE'RE GOING.

TOOD KOBLMAN, BURTON SNOWBOARDS

prototype boards in a year. On Tuesdays and Thursdays, Koblman, a longtime employee and walking encyclopedia of all things Burton, offers free public tours of the facility.

After an explanation of the "Top Secret" markings, Koblman takes visitors into the on-screen museum that chronicles Burton's rise from a dealer's endeavor in Carpenter's garage to global leader in snowboard gear and apparel. Koblman explains at the outset that Carpenter, who was recently diagnosed with testicular cancer, is a picky rat and so much has kept nearly everything buried to do with Burton's early days, from broken-in board models to the sign that hangs above the entrance after his workshop.

The outside wall of the museum

room is covered in weathered wooden boards meant to replicate Burton's former Manchester, U.K., factory, which was housed in an old barn. Inside, the room is decorated with posters, photos and snowboards that chart the company's history. Koblman points out the dimensions of the room, 260 by 186 inches. Translated in degrees, those two figures are broad indicators to anyone dedicated to the high-flying, trick-heavy sport of snowboarding.

In the center of the room is a row of nine wooden display cases organized by year that hold old Burton jackets, bindings, race bibs, videos and even Carpenter's journals from the early days of the company. One of the cases holds current superstar Shaun White's first Olympic board. On the back wall

hangs a collection of Kelly's signature boards, including the Craig Kelly *Mystery Air* and the CK *Supernova*.

"It's nice to take the public in and show where we've been and then to show them where we're going," Koblman says.

But Craig's is more than a museum. The boards of the future are being made there. Much of that work happens in a room featuring two high-tech gizmos — a rapid prototyping machine and a selective laser sintering (SLS) device. The prototyping machine, a 3-D printer, allows Burton to make plastic models of a number of products — bindings, boots, optics. In just a few hours, the SLS device can print a binding, saving the company time and money. While you can't ride with the molds, they are integral pieces of the manufacturing process.

The SLS machine also makes parts quickly but the ones that emerge from it are only 20 percent less strong than the final products that end up in stores, and



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can actually be tested on the machines. Most of the products currently coming out of those two machines are for the 2014 season.

"It's kind of like our magic room," Koblman says of the 3-D printing area. "The sky's the limit."

From there, Koblman takes visitors to the machine shop, where snowboard molds and custom tools are made. Then it's on to the wood shop, where the boards' wooden cores are fashioned. Some of the shaped cores have names like *Austin* and *John J.* written on them in Sharpie markers. Those will ultimately become boards for Burton's trusty ruler *John O'Shea* and the team's newest addition, *John Jackson*. It takes 360 interlocking pieces of wood to make one core. Koblman is coy about what kinds of wood are used in the boards. "American wood" is all he'll say.

When the core has been glued and sanded, it needs to be sandwashed

together with fiberglass and the top and bottom sheets. Making a board from start to finish, including the graphics, are complete, takes just two and a half hours.

Once a board is finished, it needs to get worn in, not unlike a baseball mitt. This is accomplished with the "inflator ride machine," an apparatus that bends each snowboard, simulating how it would flex and pop on the mountain. The ride machine also doubles as quality control. If a board breaks from the machine's bending, it won't fit to be ridden.

The last step on the tour is a silo-screening area where "artist" and "designer" work is transformed into shirts that will become a snowboard's top and base. A t-shirt can take up to 16 hours to produce because of all the colors that need to be printed, Koblman explains.

Craig's, complete with interpretive signs and snowboard set covering the walls, is bigger than many snowboard companies' actual production facilities. That gives visitors a sense of just how huge Burton is. Most of its retail boards have been manufactured in Astoria for more than 25 years. The company's high-end boards used to be made in South Burlington, but Burton closed that manufacturing facility in 2010.

As they exit Craig's, visitors pass the walk-up warranty window, an embodiment of Kelly's influence on the spot. Riders can walk up to the window, ring a bell and talk directly to a member of the Burton warranty crew. It's a reminder that rider input matters, and so does getting people on the mountain. Kelly would rarely be pleased. ☺

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Ms. Mogul

Ski champ Donna Weinbrecht teaches her tricks at Killington

BY LAUREN ORER

Donna Weinbrecht is the perfect advertisement for East Coast skiing. After teaching herself how to ski bumps on the vast mogul fields of Killington's brutal Outer Limits trail, Weinbrecht went on to win Olympic gold—the first ever given for freestyle skiing—at the 1992 games in Albertville, France. She competed in two more Olympic Games and, by the time her long competitive career came to a close in the late 1990s, Weinbrecht had racked up a World Championship win, seven U.S. championship titles and two World Cup victories. Not bad for a self-taught Jersey girl.

Weinbrecht's skiing career began in the mid-1970s when neighbors in New Jersey, a Canadian couple who had been ski instructors, introduced her family to the sport. The powder bug bit hard, and, on the weekends, the Weinbrechts would head over to tiny Hidden Valley Club in Vernon, N.J., a ski area with one lift and three trails. They soon outgrew their local ski hill and began visiting Killington. In 1979, Weinbrecht's father built the family a second home on Bear Mountain.

It wasn't long before Weinbrecht was competing and winning. Her first race was the Bear Mountain Mogul Challenge at Killington. Soon she was competing in races up and down the East Coast and beating her contemporaries, many of whom were students at elite ski schools.

Weinbrecht calls her path to Olympic gold a Cinderella story. She didn't have a coach until she landed on the U.S. ski team, and she had to wait to pay her entry fee for races. But she did have a mountain with bone-shaking terrain and a growing legion of world-class mogul skiers.

Weinbrecht isn't the only Vermont-trained Olympic-gold-winning freestyle skier. In 2010, Hannah Kearney of Norwich nabbed the top spot on the podium at the Vancouver games. The older medalist provided on-air commentary and analysis to the Vancouver freestyle competitions for Yahoo! Sports.

Weinbrecht, 44, still lives in New Jersey with her fiancé, a composer, though she also spends parts of the winter at her family's home in Killington. She is devoted to the mountain that



gave her her start — Weinbrecht says she wouldn't be nearly so tough on the slopes were it not for the punishment she endured from Outer Limits' unforgiving bumps.

This season, for the first time, Weinbrecht will share a little of what she's learned over her long career with skiers at Killington. She'll teach two women's mogul weekends in December and February that will incorporate bump lessons, tree skiing, yoga, dining and, of course, some spirit. She'll also conduct clinics for corporate clients.

Seven days on down with Weinbrecht is talk about Killington, the Olympics and how up God's nose she's still willing after all those years on the moguls.

SEVEN DAYS: What was it like being a self-taught Jersey girl going to the big game?

DONNA WEINBRECHT: I was in the right place at the right time for an emerging sport. The year I made the U.S. ski team, mogul skiing was demonstrating at the Calgary Olympics. I knew I was never going to get picked for that [demo] team, because they took one person from each country, and you kind of had to have world-cup points. I knew right away I wasn't going to be able to go, but I had a successful first year.

I got on the podium, and I was named rookie of the year by the international coaches. Then I was national. That spring we found out that moguls has been accepted to the Olympics. As a kid you always dream about going to the Olympics, and I never knew it was going to unfold in such a magical way for me. And my family couldn't believe it, either.

S2: The thing I always wonder when I watch freestyle skiing is, how can you do it for even a year, because it seems so hard on your knees?

DW: That was the biggest question we got asked. Every Olympic team gets invited to the White House, and I felt like I was cursed, because everyone came up to me and asked, How are your knees? How is your back? You're much more polite in person. There were the three things people always said to me.

SD: Obviously, your body is considered to take the abuse of magals.

DW: Yeah, and also it's that, once you learn how to absorb correctly, it lessens the load. But we're sleded across that on a board, where you can feed it up into your neck. And because it was a competition, you had to sit it. And now I don't have to do anything like that anymore if I don't want to.

SD: I have to think that you have days now when you wake up feeling a little cranky.

DW: Oh, yeah, at times. But I try to do lower-impact things. I think you always have to adjust to who you are and transition to that. So I swim and do yoga and warm up correctly. You just have to be smart. A lot of people fight age, but I'm becoming a piece with it.

SD: How did you come to work for Killington?

DW: Killington has always been there throughout my career. When I was competing, they were a sponsor. Back when I first started, magal slurs were the crazy rogues of the mountains in the '80s. Now, when I do clinics, there are so many women who want to learn to be efficient in magals. And it's so amazing for me, because it's so accepted now after all these years. People used to scoff at magal riding, and I refused to use because they wouldn't do it very well. But now it's accepted and so in the mountains, and I find so many ladies want to learn how to be better.

I've helped out with Killington Mountain School, and I've had a lot of the mothers come up and say, "I want to do with you." So I started talking to Killington about what I'm hearing out there. I think they're at a place where they've seen the work I've done with the U.S. Ski Team and believe a lot of

their patrons want something like that. What we're put together is going to be quite a great women's experience. It's going to be a great Killington experience, as well.

SD: What will the clinics consist of?

DW: They'll come up Friday and then have a reception. Then the next day they're out on the hill, doing some drills. We'll learn how to navigate rollers, we'll talk about absorption versus the turns and break the whole process down. Then maybe we'll go out and find some natural magals and maybe do some video. At the end of the day, they can do yoga if they want. I want it to be a safe, bonding, kind of supportive group. I think they'll get a unique experience. I'm really excited for it.

SD: Have you done programs like this before elsewhere?

DW: I've done my alumni work with the U.S. Ski Team. We do an event in Aspen called Powder Girls with myself and Fiebe Street and Janis Mendes to raise money for the team. That's when I saw that a lot of ladies wanted to learn how to do the bumps and also in the woods. Last year we started a men's version. And I did the magals for that, too.

SD: How often do you get out and ski for fun?

DW: A lot! I'll go out for a couple hours on the morning and ski hard. I'll do 15 runs, then I'm good. You have to take advantage of what's right in your backyard. ☺

For more information, contact Killington's women's clinic with Dawn Wadsworth, www.killington.com or call 800-812-9444.

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Jet-Setter

With Powder.Jet snowboards, Jesse Loomis rides the retro wave

BY SARAH TUFF



Powder.Jet snowboarder

Stop off the steel edges, the slanted base, and the screaming loud top-sheet graphics of skulls and psychedelic mountains. Take away the neon Grom-Ties, the high-speed neo-picks and the Nickerback breakdown from lift-lower speakers. Leave the softly falling snow, the backyards and the torch trees.

You're still snowboarding. Only you're riding a single, mellow-tailed wooden plank, floating through knee-high powder and ripping tight turns around snags, for as a snowboarder's mellow comes, you're at

least \$650 poorer, but you're also the proud owner of a one-of-a-kind PowderJet snowboard, hand-crafted by carpenter Jesse Loomis in Ruston, Vt. After poring over a cabbie status among Grom Mountain shrouders, the thrashback board is sliding into shops nationwide this winter; it's also landed a rider in Japan and is gaining buzz among pros who want to get back to basics.

"I just wanted it to be simple again," says Loomis of his mission to build an eco-conscious, super-fun board for the backcountry. "Who cares what we are wearing? Who cares about fashion or style

or anything like that? Just go out and fun around."

The tiny PowderJet Company — just Loomis and his wife, along with photographer Simon Rouse in Richmond, who also helps with design — began in 2007 at a ski area in southern Vermont. The Ruston-based Loomis, who'd been snowboarding for 20 years, was teaching his then 3-year-old to ride, at a pace slow enough to contemplate the surrounding landscape.

"It was overwhelming," Loomis recalls. "I was like, 'Man, it feels like I had more fun on my back hill when I was a kid.' I just wanted it to feel quiet and fun again."

Around the same time, Rouse's wife had started a wooden surfboard business. "It took me about a year and a half of being jealous of them — They love this cool lifestyle, I wish I could build wooden surfboards," says Loomis. "And then it dawned on me: I live in Vermont, why don't I just build wooden snowboards?"

With a taste of working in the snowboard industry behind him, including gigs as customer relations at Burton and as a photographer, Loomis knew a thing or two about the manufacturing process, but not that much. "I thought of it as a giant skateboard with backings," he says. "No one makes a snowboard like they used to, short and wide, with a shape to the tail that gives it a really early feeling. I wanted to make something like that again."

Loomis scoured online forums for information on how to craft a vacuum press that would help him produce a simultaneously dense, strong and lofty board. "There are all these kids at MIT who apparently have nothing but spare time," he says of his discovery of detailed instructions. "And New York — that's how I made the equipment business."

The snuck was a close cousin to the original wooden "surfies" that anything built by Burton today. At the countermeasures long, the PowderJet is miserly short, allowing the rider to whip around trees no edges? No problem. This is a "quiver" board, the one you take out when a foot of fresh powder has just fallen, or when you want to rip staves on Stowe's Hell Haul all day long — not when you want to tackle handpicks.

Loomis tested his very first PowderJet on the day of its birth (Rouse's inauguration in 2008). "I laughed my ass off for three consecutive knee-deep powder runs," he told ESPN last winter.

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All you need is perfect, however. As Loomis reveals on a recent, 79-degree day when

he talks to Jerni Lugo, one of the early Powderletts basically blew apart. Loomis and Jerni were blowing up a power-line trail for some cars, not realizing there were giant boulders beneath the fluffy snow. "Steve took a two-side turn, and [the board] split up, parts were flying everywhere," says Loomis. "So I worked on finding ways to make it strong, which can be tricky."

Each Powderlet board requires two and a half to three hours of hands-on work, but the maker doesn't need to worry about exposure to chemicals high in volatile organic compounds. In a shop adjacent to his home, while listening to the *Where Line at Loomis* or other "very loud" music, Loomis layers flat-out steamship-grade, coconut-creamed maple and poplar wood (finished with the Powderlet logo) with lacquer and fiberglass, spreads it all with his mass, cracks up the pressure to 15 pounds per square inch, and seals the rectangle at 200 degrees for an hour (since it's cool, Loomis cuts the board with a computer-managed control router in Dorset). He takes a look to inspect for any sanding and finishing with rollers that include a "whey-based polyurethane. It's cow's milk," he says. "Super strong, super clean."

Finishing a Powderlet to perfection is "a pain in the ass," concedes Loomis, and finding time to build the boards can be tough, too. So far, he's made close to 100 last year, he took a few to Mount Baker in Washington State for some feedback from pro riders in big crowds of powder. "We complained," reports Loomis. "I can't find anything to fix on [the board], so I'm just going to stick with it."

With many standard snowboards going for \$200 to \$300, some riders might grumble about the \$650 price tag (metal edges cost

\$100 more). Even so, Loomis still hasn't turned a profit. "That's part of the future plan," he says. Although he participated in a Middlebury College Digital Bridge program for students and entrepreneurs,

Loomis has no issues of selling his start-up to Boston or anyone on the "Young Tomatoes" — snowboard design Shana White. On boarder's page, which helped sell a board to a rider in Japan,

Loomis actually wants his company to be affiliated with the new action-sports line Shana White Supply Co.

That's just fine with plenty of snowboarders who push about the Powderlet on forms such as telegram.com, calling it "the best board I have ever ridden in the last 10 years." ESPN experts the best of the Powderlet to surfing, and yet another online reviewer calls the board "a refreshing way to shred."

Riders who are hesitant to order a custom board and fork over several hundred dollars can demo Powderlets through one of the Dorset Snowboards shops around Vermont, or through Power Fly Sports in Morrisville. By 2009/10, Loomis has expanded his demo program to Utah, California, Oregon and Washington.

Loomis has snowboarded about one day moving out West, where he's often ridden his own big boards of powder. But there are the kids — ages 11, 13 and 15 — and the carpentry job. Not to mention the Green Mountain State's legendary tough, cold terrain and the problem of powder left by the steel edging stills working a powdered experience.

"It's here, I think, just hope and shunbom," Loomis says of Powderlet. "But hopefully it motivates you to go out and get off the resort and into the real world." ☺

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Cold Commuters



Winter bikers brave wind chill, salt and snowy shoulders

BY KEVIN J. KELLEY

Diana Hanks is no fair-weather cyclist. In fact, the Winooski resident, an operating-room assistant at Fletcher Allen Health Care, actually prefers bike commuting in winter. Never mind the cold season's potential dangers and discomforts.

But one thing, "There are fewer thieves around," Hanks says, noting that her bike was stolen one warm day outside the hospital. "There are fewer creeper, too," she adds. "Some guy chased me one night. That doesn't happen when it's freezing out."

Hanks finishes her shift at 10:30 p.m., and then pedals along Colchester Avenue to her home. In winter, she rides on the sidewalks to avoid the perilous icy roads narrowed by snowbanks. "The sidewalks are almost always plowed," Hanks says. "It feels a lot safer than being on the street."

Charlene Wallace, on the other hand, sticks to Pine Street in the snow and slush when cycling between her South End home and her job at Lucid Motion on the waterfront. "The sidewalks are dangerous because of all the driveways," Wallace says. "Cars don't expect to see

you when they're backing out or pulling in."

Hanks, however, says she prevents unpleasant encounters by shoving her front light directly into the face of a driver snoring or entering a driveway. Plus, Hanks notes, "I give everybody the right of way."

But why would anyone go to such extremes? What's the point of biking into Arctic hands extended through rain, sleet, snow and gloom of night?

Convenience is one reason. "It's much faster and easier to go by bike than by car in winter," says Lisa Aulman-Hall, an engineering professor who cycles a mile and a half to and from the University of Vermont nearly every day between December and April. "You've got to scrape off your car, and parking and then walking to your office can be a real hassle," she says. "I have biking right up to the door and then just hopping on my bike when I leave."

And cycling is certainly quicker than walking. "I just don't have the patience to go by foot," Wallace says, adding, "I've got to get some exercise to offset all the



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WINTER BIKING: WHAT TO WEAR

Cycling commuters and Irish people suffer as the nation's roads are made less than ideal, says the author of *The Road to Nowhere*. "It's essential to drive in years, in order to stay dry," he says. "I've been told that you get going," Scott Lunn says. "But you can't afford to be out there in the rain, when you stop for a light, and you'll get deeply soaked."

Long underwear feels
great on misty winter days,
many cyclists say. Chantal
Huffstader says her
Huffstader Gear Exchange, which she
owns in Duluth, Minn., is a really
great place!

A recent survey is crucial, Williams adds: "It's greatly better than a survey that I got all questionnaire in back."

Low Aislement: Hall seats a hall with
rafters under the



suggests getting a pair of safety goggles. Without them, "a car's the thing inside a snow globe," he says.

Roger Bombardier wants to be sure drivers have good as well as he sees them. "We're not," he admits.

Laborer Wilfredo Rodriguez's hands were almost regardless of how hot the bricks got, Carney says.

LURE HAWKETS STAKE
Hand-warmer packed in his gloves when it's super cold. He also wears box shoes, says



boards, and they like vinyl (keep Joe Adams' Kuduath feet warm). "Being specific versus broad" that can be found at many craft shops.



ARE WORTH THE investment, Mike Beggs says. Overall, though, Beggs's advice is simple and relatively inexpensive.

*reprinted with permission
from the author's book, *The Art of the Interview*,
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your grandmother: "If you cross-country ski, you've already got pretty much what you need."

Cold Commuters

time I spend sitting at the computer. It's a healthy and satisfying way to communicate. Also, it's fun."



AE-weather bike commuters such as Wallace have come to make up a following rather than a freak show. Many more cyclists will take to the streets this winter than have previously, predicts Glenn James, owner of the Old Spokes Home bike shop in Burlington's Old North

And one factor promoting cycling beyond Thanksgiving is that "global warming has changed the seasons a bit," he observes. "It stays warmer a little longer."

SOME GUY CHASED ME ONE NIGHT.
THAT DOESN'T
HAPPEN WHEN
IT'S FREEZING OUT.

DIANA HANKE

For Mlle Beguy, a sometimes pleasure cyclist, the rewards take the form of "therapy or meditation."

Being on snowy trails reveals "a whole different world," Beggs says. "It gives me perspective that I really need."

Phil Hammerlough, 68, who rides around Burlington doing errands, says he wants dumbbells or applied embolisms to know "we don't do it because we're macho or macho-like. We do it because it's fun and because it's exciting. There should be some excitement and pleasure in getting from place to place."

Blameworthough remains a year-round cyclist despite having wiped out "more than a few times" — due on some occasions to his eyesight, which he "receives from poor to miserable." He hasn't been seriously injured, however. "I know my limits," Blameworthough says. "I always ride slowly and cautiously and defensively."

None of the 10 cold-weather bikers interviewed for this article reports having broken any bones or required any stitches as a result of two-wheeling it so winter. But admit this: that

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Cold Commuters

partly due to good luck. Careful riding and quick reactions are certainly called for. "Hit some black ice and — boom — you're done. You won't even know why," says Latta, a veteran winter rider. It's happened to him, but he's got back on his bike and rode off every time, he recounts.

Beggs recalls the potential danger a few years ago when his bike suddenly spun out and he went tumbling into a lane of traffic on North Avenue near Burlington High School. "Luckily, no one was behind me," he says.

That brush with injury, or death, didn't deter him from winter cycling, though he did switch from a bike with cloning, mudded tires to a Ruggley — a brand of a machine with wheels as thick as a fat Beggs, who works at home, pedals the Ruggley on sidewalks jostled through the Interstate and onto the frozen bike near the Bowdoin, when skaters are out there, as well. He also goes for 100-mile rides along roads and snow-covered trails.

"You're a nut! What the hell are you doing out here?" Beggs' comments are common. "I've had the chance to talk to them," he adds, "I'd ask them the same question."

While virtually no conditions stop an extreme biker such as Beggs, many cycling commuters do turn to skates as transport in deep, unplowed snow. "When drivers are all hibernating, I don't ride my bike," Wallace says. Jon Adams-Kolitz, who cycled from the South End to City Hall for three years, adds, "there are times when you can't feasibly do it, like when the snow is just piling up too quickly."

Winter's road hazards prevent Roger Bombardier from riding his bike from late December to March. The snow that buries the already-slippery shoulder along Route 2 makes his nine-mile commute between Richardson and Burlington too dangerous, says Bombardier, 44, who's studying history at UVM. "When the few level gets to the point where all my equipment is sapped, I drive," he says.

Some cyclists will bludge their tires at home on salted sidewalks. Others, however, never let the temperature alone stop them, because, they say, their layers of Lycra ensure they'll warm up in minutes. "It's all about the gear," Aultman-Hall says. "And that's unfortunate, because the gear is expensive. Winter cycling has economic limitations. As a professor, I can afford to buy fancy pants with reflectors."

But it's not about Jackson, Local Motors's Wallace adds. Acknowledging that many more men than women ride in winter, he suggests that may be due in part to females' greater unwillingness to arrive at work sweaty and covered upon. "My own cycle is pretty casual," Wallace says, "and I don't mind if I get sweaty." Aultman-Hall has generally the same attitude, though she admits that cycling can lead to some bad hair days. "I hate bad hair, it's definitely an issue," she confesses.

The quality of the bike matters a lot, as do St. Latta, who commutes on his "very fancy" custom-made, titanium bike all but "maybe five days a winter." It's got disc brakes and a frame that allows Latta to switch wheel sizes, from slinky when the road and bike paths are

**WE DO IT
BECAUSE
IT'S FUN
AND BECAUSE IT'S EXCITING.**

PHIL HAMMERSTROM

snow-free, to mudded mountain bike tires when they're not.

Strong skills build high confidence, which is even more of an asset for a cyclist in wintertime, adds Latta, who rides between Williston and Fletcher, Ala., where he works as a primary-care physician. "I feel utterly comfortable on a bike in traffic," he says. "I've never had a worse call in 10 years of practicing."

By riding daily, Latta says he comes across in much more convincing when urging his patients to exercise regularly. He also persuades himself to get on his bike in southern Vermont's winters. "Because I see myself as basically lazy, and let's say I'm not good psychologically as well as physically," cycling even on days that keep low-level slurs off the drops does amount to "a kind of compulsion," Latta admits. "I acknowledge that what I'm doing is a bit over the top." ☐

WINTER BIKING: WHAT TO RIDE

Some snow, station reports, or at bottom
when, several 2000 to a 1000 ft. of
even more, a big one, the "mass" may
on mid-morning mountain bike, in good
conditions. And it's a little better than
the heavy bike that, help cyclists ride
down through mud
glide on trail
and bump over
rocks



Mostly, more
after that often have
suspension, which won't do anything for
you," he says.

Referring to the bike, he says it's with
pumpers, as well as fenders, A-frame, and
emphasizes, "You're going to get wet and
dirty in winter roads. It's not as if you have
something dry and clean to wear when
you get to work."

Don't take it
winter without
lights on the
front and back,
along with an
emergency
backup
beamer, he says.



"Use
your lights
even in the
daytime," Eames
adds. "You want
to be lit up like a
Christmas tree."

Heads or more frequent in a mountain
must be performed, Eames says, because
"you're basically riding through liquid out
an entire road. And that's not to your
taste."

The chain and derailleurs have to be
checked and used regularly, preferably
with a vacuum of that will cling to the
parts, Eames says.



Remember to
bring plenty
of water.
Eames says, "Just
because it's
cold doesn't
mean you
can't get
dehydrated."

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Going With the Grain

What makes Elmore Mountain Bread so good?

BY CORIN HIRSCH



Blair Marvin

Watching Blair Marvin and Andrew Heyn shape, slash and score loaves of bread in their bakery is dizzying. As their apprentice baker, Josh Kellsey, swings the eight-foot handle of a peel through the room without bumping his colleagues, Marvin swiftly scores the tops of piping-levens on a conveyor belt, and Heyn loads square loaves of rye-cinnamon dough onto trays. The frenetic ballet belies Marvin's descriptions of Elmore Mountain Bread as "slow-grain food."

What is slow — and what lends itself bread its flavor — is the amount of time their breads are leavened. The first time I purchased a loaf of Elmore Mountain Bread, the crust of Seven Grain loaf was dusted with flour, rough but powdery to the touch. I expected a dense, grainy interior instead, as I knew it with my fingers, the inside was as fluffy as a cloud, a moist swirl of nutty and somehow ancient-stating dough. I ate a third of it before I got home.

A loaf of Country French had the same rapid crust, an even more cloudlike interior and the same layered, complex, slightly sour flavor. It was close to the best bread I'd ever had. What made it so good? I had to find out.

Marvin, 32, and Heyn, 36, are used to getting calls from the circus, when they usually invite up their "humpy" diet food to show to see their bakes in action. For seven years, the couple has nested here in a cozy bakery beside their shagged, chocolate-colored house, surrounded by piles of wood.

Unless you live in or near Lenoire County, or have a Pet's Greens CSA

share, you may never have tasted Elmore Mountain Bread. It takes its way down the mountain to a tight ring of neighboring cafes and markets, but Heyn and Marvin have gently deflected requests to cart it farther afield — with the exception of their partnership with Pet's in nearby Craftsbury. "Instead of going farther, we want to get more people close to us to eat good bread," says Marvin, clad in a flax-covered apron, culottes and clogs.

Marvin grew up in nearby Johnson, but moved to Seaside a decade ago to attend culinary school. There she met Heyn, who was also studying the culinary arts. In late 2003, while paying

a wintertime visit to Marvin's parents — and working in Seaside restaurants — the pair learned through the grapevine that a man named Dave DeBuckee was looking to sell his bakery up an Elmore Mountain.

Neither had ever thought of themselves as bakers. Marvin always imagined she might eventually own a restaurant. "I slept through all of my years of baking and pastry," says the chaf-tanned baker, whose late restaurant hours rendered her a "noodle" in most of her morning baking classes.

But they were not immune to the allure of a well-rendered baguette or loaf. Following their instincts, the pair bought the house, the bakery and the accompanying 40 acres of land. "It was totally in the stars," says Marvin. "We never went back to Seattle. It was kind of the vision that never ended."

DeBuckee had been baking 200 loaves a day, mostly naturally leavened Country French (pan au levain) and baguettes.

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SKILL AND LOVE FOR WHAT
THEY DO CAN BE
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SCENE WITH THE GRAIN: 30/34

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SIDEdishes

BY EDITH MARICHA & ALICE LEVITT

Fish for the Family

STONE ISLAND NEWYORK

AND GRILL

This year, *Slower's Mountain Road* has weathered the closings of Rantow Carolina Tavern, the Shed Restaurant & Brewery and the Partridge Inn Restaurant. Now new eaters are arriving in their wake: the latest is **GRASSER'S**, a family-style restaurant to open soon in the Partridge's old space.

Though no chef has been hired yet, the grill's menu will feature burgers, sandwiches and salads, as well as seafood dishes with fish from a **fresh maroon**, which will share the back of the building. "It's going to be nice, healthy fare," says owner Kevin O'Grady.

O'Grady and his construction crew are renovating the three-room space to render it "more open and airy," he says. The path will be retrofitted with some "cute, unique" features that O'Grady was keen to develop, though he says microbrews will certainly be on tap.

UPGrady's Golf will open by mid-November, just in time for old season.

— 41 —

Skewering Irene

TOP DROPS AND INTENS

FARMER: JOHN R. ANDERSON

Vermont cuisine is known for its affinity to its forests, herbs and berries. On Sunday, October 20, the **ROCKLAND CENTER FOR HERBS AND BERRIES** will reap the benefits of that food when some of the biggest names in Vermont, like be us prepare a feast of "Herbs for Herbs benefit: *hucchanthalia*" called

WATER WITHIN OF WALL
FINTPARK, one of the many affected by flood damage this year, says the extent is the brainchild of www.fintpark.com.

Winin' in Waterbury

CORRECTION: 10/10/01

1. 2017年12月31日，甲公司“应付账款”科目贷方余额为100万元，其中明细科目贷方余额为120万元，借方余额为20万元；“预付账款”科目借方余额为40万元，其中明细科目借方余额为50万元，贷方余额为10万元。不考虑其他因素，甲公司资产负债表“应付账款”项目的金额为（ ）万元。

The spacious Corfk is the branch of Stowe native DANIELLE BORDING, 38, who spent the last 30 years as a traveling saleslurch based on the West Coast. In many of the places she visited — Australia, New Zealand, Chile and Austria among them — Bordling cultivated her love for first-class wines, which eventually blossomed into the idea of a wine bar. “I loved the concept, and I thought it would be a good thing to do in Vermont,” says Bordling, who moved back to her home in this state.

The 1700-square-foot space used to house Third Planet Windpower, which moved up a floor Nichols built on its open concept, adding galvanized steel beams, tables, a shiny wooden bar and salvaged shelves for a sly bar sister calls "Industrial farmhouse." She



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to open **castrated** in Stove is cooking at the event and donating one of the home-raised, scorn-finished pigs, which the chefs will roast or use in whole.

"It's a collective effort," says Jonsenly, who will bring his own smokers and grills to the Interale Community Barn. "It's a good crew and kind of an outside-the-box crew." All food served at the event will be donated.

including a forequarter of beef, a stew of chickens and lots of produce from **PIETS ORIENT**. As a result, "100 percent of proceeds go to the Intervale Farmers' Recovery Fund," says Jansmy.

Welton hopes that farmers will indeed sick a fork in the bad times over eagerly

act with distributors to build an unusual portfolio of affordable wines from some of the world's emerging wine regions. "It's a cool, pretty eclectic group of wines. I specifically chose wines that are battling for beyond their prior praise," says Nicholas.

On one side of the low wire wall that divides the shop, browsers can pick up a bottle of Chilean carmalum. Spanish Ribera del Duero or Austrian Zweigelt, in the bar area, they can have the wines uncorked (for a fee) and poured. Or they can order from a not-sitting-by-the-glass list and a range of small plates, including olive oil, local cheeses, prawns (pescado) and **magro** (lean meat) and **coque** (meat pie). www.museoalcazar.com

Nichols is passionate about producing Cork in the robust web of local food producers. She sells Vermont-made cheeses, crackers and other specialties in her market. Some of her staffers crafted these magnets, including: **AMANDA BROWN** of **SLIMESIDE STUDIO** and **MARINA HUNDS** of **PHOTOGRAPHIC CURIOSITY**, who is taking time off from cheese making after a fire devastated her creamery a few months ago.

Everyone is pitching in on all sides, from retail to serving in education. "Wine can be a provocative subject that you don't want to make it less so," says Shohet.

— P. M.



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Going With the Grain BY JOE

profermented from wild yeasts that lead the loaves their rich flavor. He passed his sourdough starter — a gooey-saucing sponge of whole wheat, rye and oat flour — to the newcomers. A starter needs constant “feeding” to stay alive, they soon learned. “That was our first child,” jokes Marvin. “We would go on vacation and take the starter with us.”

At first, the couple — who married in 2005 — thought they would trade off on bake days, each pitching in to mix, knead, shape and bake. Quickly they learned that they both had their own strengths: Heyn was more math oriented, so mixing and measuring fell to him. Marvin did all the baking. “We both got really really good at what we do,” she says.

grew quickly long. They also began to outgrow their oven, which had been designed by her-ova-baking guru Alan Scott. “We basically built it to a poly,” says Heyn. They dreamed of a new design, one that could shatter baking times, render consistent loaves, circulate enough heat to give their loaves ample “crust and trace” and still accommodate a mechanical loader. It was an ambitious vision, since loaders are not generally paired with wood-fired ovens. But in 2009, the couple enlisted William Davenport of Burlington’s Hardwick Malttery Dist to try his hand at a new design.

“When they approached me, I had been anxious for a while to build another [kind of] oven and solve some of the



Alan Scott and Heyn

As they began to see their craft, they also tweaked formulas and tried to innovate. Elsewhere Mountain’s loaves are a blend of two wheat flours — including one from Quebec’s Minicouche Millinaire — water, sea salt, and sometimes other grains such as flax, rye and barley. Heyn and Marvin have built on that formula to add new flours, from a rosemary-olive leaf to basmati, to a Brewer’s blend with spent barley mash and Ridge Runner Ale from neighbor Rock Art Brewery. They created custom loaves for Pete’s Greens, including a honey-oat bread and a Quebec flavored bread. They formulated “Flaglet” or uanctus, semibaked-steel focaccia squares, and Kaleidos Olive Fougasse, a subtly spicy flatbread enfolded with olive bin and sculpted into the shape of a leaf. “We designed our breads to appeal to lots of different palates, from a 4-year-old to a health nut,” says Marvin.

Not surprisingly, their bake days

design challenges that were there,” says Davenport. “Fundamentally, it was a basic design challenge: How do we build an oven that lets Andrew and Mike bake at the same rate, and still sleep at night?”

Davenport eventually constructed a 10-by-6-foot brick-and-steel oven along one side of the couple’s house, fronted by three narrow steel doors that ease loading and unloading. The first two Heyn and Marvin used it, it showed two and a half hours from their baking time. “It’s the next generation of wood-fired ovens,” says Heyn.

On the evening before one of their bake days — typically Monday, Wednesday and Friday — Heyn stuffs logs and adds wood into the oven’s stonemouth and lights the pile. The fire builds



Continued after this
classified section, PAGE 45

SIDEdishes

CONTINUED FROM PAGE A3

made dinner. "We're kind of doing being safe," she says. "Let's celebrate the end of this stupid season."

—A.A.

Bittersweet Toast

LONG TRAIL BREWS SPED ALL FORTHWARTS

During Tropical Storm Irene, the insolent Ottauquechee River lapped at the deck of LONG TRAIL BREWING COMPANY in Bridgewater Center, but

the brewery survived relatively unscathed.

That wasn't the case for some of Long Trail's employees and neighbors, whose homes were ravaged by the storm. For a full week, the brewery put together lunches for hundreds of people each day. Long Trail chartered a helicopter to deliver supplies to Rockstead, and some employees made ATVs into cut-a-flavors.

Though life is returning to



normal. Trail is still extending its charity with a specially brewed ale, GOODNIGHT IRENE, whose sales

will benefit the Vermont AMERICAN RED CROSS, the VERMONT COMMUNITY FOUNDATION and the VERMONT FOUNDATION.

"We know it to benefit those in need, says MANAGERS, Long Trail's regional sales manager. "It's an easy-drinking brewer ale with notes of chocolate from the malt and a nice, floral hop taste."

Goodnight Irene was released last week and is on tap throughout the state.

—C.H.

☐ Coffee or tea? Twitter for the latest food gossip! Carol Hirsch (@carolhirsch) and Adam Savitsky (@adam_savitsky)

through the night, heating the oven to around 90 degrees.

Bakers go home at 9 p.m., Heyn will rise soon after and go back (preparation for baguettes) for hours. Later, he'll get up to knead dough and shape loaves. By 4 a.m., the fire is on, the oven's heat has fallen to 620 degrees, and the bakers sweep those cups of ash from its interior. Then they crank up tunes from Seattle's KEXP on a computer whose keyboard is coated in flour.

Inside the oven are eight thermocouples that measure the temperature around the loaves as they bake. As they monitor the temperature, the couple and Belfry start the "time-unsure dance" of loading loaves at various heats. First, sheets of focaccia are quickly baked. Then, long dough loaves go in on the loader and emerge 10 minutes later as craggy, slightly charred baguettes, most of them destined for restaurants. Next come waxy tangles of *Kalamata Olive Fougasse*. Once they're browned, the trio loads the belt with ovals of *Country French*, on which Marvin sketches a design before they too, disappear into the oven.

The cooked loaves — up to 700 per day — are bagged at about 2 p.m. and loaded into the pair of Honda Element that Heyn and Marvin use for deliveries. Though they constantly get calls from potential clients, they keep their route small. Bread is meant for neighbors, they agree, and both like to meet their customers face to face. "To have a rapport with people is a really nice way to wrap up a long day of baking," says Belfry, who fingers and elicits during deliveries.

One stop is the local Harborside in Montpelier. Another is the Bee's Knees, also in Montpelier, where Marvin used to work in the kitchen and for which the couple baked an extra-broad baguette they jokingly call a "toothache-wake." Elsewhere, Montpelier is all over the restaurant's menu, from the sandwiches



and flatbreads to the base for a roasted panoppy with local chicken and honey.

It's also on the table alongside other local breads at Clare's Restaurant & Bar in Harborside. "It's really good bread. Blue and Andrew's stuff and love for what they do can be tasted so every bite," writes chef Steven Obrowsky. "From their language, which is as good, if not better [than], what I've had in the South of France, to their baguettes, which could easily go up against any Paris

baguette with just the right amount of crust and salt, the proof is in your mouth."

Last fall, the couple fed a curve ball. They learned Marvin was pregnant. "We wondered, How do people with a crazy life do this with a baby?" she says. All of their hands are vital on a busy day.

So they took on an intern, Belfry, who had a baking certificate from the New England Culinary Institute. He stayed on as a baker as Marvin's growing belly started bumping against the loader.

Now, describe, 4-month-old Floreus bounces up and down in a chair attached to the ceiling as he watches his parents — and flour — fly about the room. If he begins to fuss, Belfry takes up the slack. "He's saved our bottom a few times," says Marvin.

Heyn and Marvin may not be expanding the distribution, but they stay busy. Soon they will start making honey-wet bread for their commercial clients, and they continue to welcome bakers from around the country who want to see their oven in action. Even on their meek days, they stack wood and figure out ways to streamline their production and broaden their base. "It's definitely an all-encompassing lifestyle," says Marvin, bouncing Floreus on her hip.

Those who put get their hands on Floreus Mountain Bread Daily will agree that the end pays off. ☐

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Mountain Road Gourmet

Après-ski goes gastro in Stowe and Jeffersonville

BY ALICE LEWITT

Many business owners live by the adage "If it ain't broke, don't fix it." Thirteen years ago, a Boston Stock Exchange trader by the name of Charlie Shaffer purchased the Muttonhorn Restaurant in Stowe and decided to buck that advice. For free lunch, the expensive nightspot had been a popular destination for music and après-ski beers since 1950. So why was Shaffer putting in a wood-fired pizza oven and introducing salad?

"I just listened to everybody when they came. People and Stowe needed a safe place," says Shaffer, as he serves up a boat filled with perfectly peppery tuna capricios. "Certainly, it was a way of bringing in revenue that wasn't being exposed before."

The knuckled tender tub comes on a bed of sweet, seared salad, with a side of housemade potato sauce. Shaffer says he's learned to prefer more tuna to fillet nuggets. It suits his bottom line as well as his palate. Fish and other foods rarely seen at pubs, such as blueberry-venison sausage with cheese fondue, account for 55 percent of Shaffer's sales year round and much more in the summer, when local families outnumber ski bums.

These days, Shaffer's take on the Stowe après-ski scene seems prescient in an area long known for sports bars specializing in out-of-the-bag, into-the-fryer wings and burgers, more and more pubs are following the Muttonhorn's lead with food that is sophisticated and handcrafted.

Some of this shift arises from a migration pattern of chefs who are dissatisfied with the conditions of cooking at holey, white-tablecloth establishments. Jeffersonville's Brewster River Pub & Grill opened in the former Brewski space near Saugerties' North earlier this month. Two of its four owners, Chris Ferguson and Billy Mousingshoff — the general manager and chef, respectively — came from jobs at Solstice and Honeysuckle at Stowe Mountain Lodge. They spent last winter riding their seasonables over the Mountain Road from Jeffersonville to work.

One of Ferguson and Mousingshoff's former colleagues, Michael Werneke, also left the Stowe resort for a nightclub kitchen. He became executive chef at Stowe's Rusty Nail Bar & Grille in May



Stowe's Rusty Nail Bar & Grille

Manager Kate Wise says that when Werneke contacted her in April, "It was a miracle."

Wise started working at the tried-and-true music venue and bar when she was in high school and has filled every job at the Rusty Nail since, including running the long-defunct crenelle stand at the side of the building. At the start of the 2003 season, Massachusetts-based owner Stan Swiermowski asked her to take over from another manager who had left operations in poor condition. Just

opening the restaurant was a struggle, recalls Wise — and Werneke asked for a job.

Since his arrival, the Rusty Nail has quickly become the crown jewel of the ski town's emerging gastronomy scene. The food is comparable to that of Burlington's Farmhouse Tap & Grill and Barbed Thorns, but it's still very much Werneke's own.

His passion for smoking steaks in the butcher block. The wooden board, branded with the Rusty Nail logo,

holds slices of buttered, toasted bread, housemade gruyère mustard, and bright pickled cherry tomatoes and peppers. Placed front and center, a slice of breadhouse melts in the mouth in a gelatinous wave. House-cured ham burgers. Werneke's Southern soul, smoked slices of duck breast have a saltiness counterbalanced by pickled cherries. Country pork ribs is doused with pineapple and flavored with apple. But the pork ribs are perhaps the most delicious. The spread is often bland, but Werneke's is creamy and salty, with tender chunks to remind the diner that this is indeed meat, not a decadent dessert.

Traditional steak courses get a makeover at the Rusty Nail, too. The Rusty Nail burger is topped in Swiss, fatty house pot roast and Cabot cheddar. For an extra dollar, the kitchen adds a tri-tip, rich duck-fat fries to the plate along with a housemade pickle spear.

Kate's Full Rack is a summer-only rib dish, but it's worth a trip until it leaves the menu for the season. A crust of sweet baked breads decadently moistens fish that clings to the bone, barbecue-competition style, and gives a gentle tug.

The Rusty Nail will close for renovations on October 30 and reopen with its winter menu on November 17. While staples such as the butcher block and burgers will remain, Werneke's new bid of live-in more Eastern than Southern. One addition is housemade meat with alkaline noodles from Vermont Fresh Foods in Proctorville and Werneke's own pot roast in the broth. Werneke is also planning to offer family meals that must be ordered a day ahead. One is a pork shoulder based on David Chang's recipe from New York restaurant Momofuku, another, a Vermont-style whole chicken with roasted fennel, beans and duck-fat roasted potatoes.

"The menu is kind of taking on a life of its own," the chef says. "I'm really excited with the staff that's already there, and now I have to pick and choose. It's like picking one child over another to put in a parent's." One thing that won't change: "Typical, not even allowed in our driveway," says Werneke of the food-distribution giant, without a hint of humor in his voice.

John Wyckoff, who co-owns Barbed's Mountain Tavern in Stowe with his

calendar

OCTOBER 19-26, 2011

See p.13 for a list of wine-related events

WED. 19

Business

KELLEY WARRIOR MEETING Marketing, advertising, communications, social media & design professionals welcome to sit as for social networking event in 10000. Nonprofit working together online. Room 206, Internet Building, Chapman College, Burlington 7:45-9 a.m. Free. Info: 800-9900

community

LOVE, BLACK, & BROWN WE MEET The color of our lives. Photo, film, & art exhibit. Burlington, Vermont. Tuesday, October 19, 2011. 7:00-9:00 PM. Info: 775-0000

community

WILSONS FOR PEACE PROJECT Artist David Wilson is a community member and will present his artwork at a large presentation for the Wilsons Project. Free. 10000. Burlington, 5-7 p.m. Free. Info: 540-3080 info@wilsonproject.org

crafts

WINE STAFF Burlington local artists transform into artists of art and jewelry that will create new functions for the local community. Free. 10000. Burlington, 6-8 p.m. Burlington accepted. Info: 264-6000

education

GRANVILLE EDUCATION DEPARTMENT PANEL DISCUSSION FOR PROSPECTIVE STUDENTS 30+ teachers and administrators from Granville County will discuss their plans for the next year, including education and answer questions about teaching, learning and more. Open to all. Granville County, 10000. Granville County, 10000. Info: 264-6000

film

CONGRAT IN FORM Short film about the life of a woman who is a single mother and a single mother. Free. 10000. Burlington, 10000. Info: 264-6000

film

THE BATTLE OF BATTLE A short film about the life of a woman who is a single mother and a single mother. Free. 10000. Burlington, 10000. Info: 264-6000

RECEIVING THE WOLF YEAR CROWN A long-standing tradition after years of independent filmmaking, the award is given to the best film in the world. Free. 10000. Burlington, 10000. Info: 264-6000

THE NEW THE GARDEN'S GIFT The people who are the most important in the world are the people who are the most important in the world. Free. 10000. Burlington, 10000. Info: 264-6000

food & drink

CHOCOLATE DRINKING DEMO A series of food and drink events, including a chocolate drinking demo. Free. 10000. Burlington, 10000. Info: 264-6000

DRINK, DRINK, DRINK A series of food and drink events, including a chocolate drinking demo. Free. 10000. Burlington, 10000. Info: 264-6000

health & fitness

DISCOVER YOUR OWN STABILITY A series of food and drink events, including a chocolate drinking demo. Free. 10000. Burlington, 10000. Info: 264-6000

WOMEN'S HEALTH & STABILITY CLASS A series of food and drink events, including a chocolate drinking demo. Free. 10000. Burlington, 10000. Info: 264-6000

high

WINTER A series of food and drink events, including a chocolate drinking demo. Free. 10000. Burlington, 10000. Info: 264-6000

WINTER A series of food and drink events, including a chocolate drinking demo. Free. 10000. Burlington, 10000. Info: 264-6000

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OCT. 24, 26 & 31 ETC



Fly by Night

No thanks to Twilight, bats don't have nearly the street cred of their fellow bloodsuckers, vampires. But if there's a time when everyone loves these creepy winged mammals — which rarely mix on insects, not blood — it's Halloween, says Anne-Marie Koppel, organizer of Vermont's Bat Awareness Week. The timely event aims to raise awareness about white-neck syndrome, the fungal disease responsible for decimating the state's bat populations. Vermont Fish & Wildlife Department's Scott Darling gives the details in a slide-show presentation followed by a bat social on Monday. Dark knights can also embrace their nocturnal lineage at a gig with reggae band Madman on the 26th. Come October 31, rapid crusades are encouraged to fly the streets, sweeping bat facts for tricks or treats.

BAT AWARENESS WEEK: TALK & SLIDE SHOW

Monday, October 24, 6 p.m., at Kettle-Hubbard Library in Montpelier. Free. Info: 279-5152.

BAT AWARENESS WEEK: BAT SOCIAL & FUNDRAISER

Monday, October 24, 6 p.m., at Three Heavy Taproom in Montpelier. \$10. Bat social accepted for ages 21 and up only. Proceeds benefit Vermont bat-awareness projects. Info: 279-6256.

BAT AWARENESS WEEK: REGGAE FOR THE BATS WITH MIDNITE

Monday, October 24, 8 p.m., at Rusty Nail Bar & Grille. \$10. Free for ages 21 and up. Bat social accepted for ages 21 and up only. Proceeds benefit Vermont bat-awareness projects. Info: 279-5152.

BAT AWARENESS WEEK: DRESS LIKE A BAT

Monday, October 31, 8 a.m. to 10 p.m., at various locations statewide. Free. Info: 279-6256. awarenessweek@vbat.org

LIST YOUR UPCOMING EVENT HERE FOR FREE!

All submissions will be published in the calendar section of the magazine before publication. This is a community effort to help you get the word out.

For a full list of events, visit www.burlingtonmagazine.com/calendar. For more information, contact the editor at editor@burlingtonmagazine.com.

CALENDAR EVENTS IN SEVEN DAYS

For a full list of events, visit www.burlingtonmagazine.com/calendar. For more information, contact the editor at editor@burlingtonmagazine.com.

Paranormal Activity

Last June, Quatro City Ghostwalk creator Theri Lewis (pictured) and members of the Vermont Spirit Detective Agency went looking for Daisy Smith. The ghost, said to roam UVM's Elderswood House, wasn't spotted, but Lewis reports that Smith's voice may have been captured on digital recording. Similarly spine-tingling tales pervade Ghost Hunting III, a blend of personal stories and practical advice presented by Lewis and the VSDA's Matt Rindes and Gloria DeRosa. Seekers of the supernatural have in for an overview of ghost hunting through the ages and things that go bump in the night. With a Ouija board thrown in for good measure, the spooky seminar "might make your hair raise, but you won't run screaming from the room," says Lewis.

GHOST HUNTING 101

Thursday, October 20, 7 to 9 p.m., at QFT Center for the Dramatic Arts in Burlington. \$15. Appropriate for ages 10 and up. Info: 888-345-7 QUERQUELTY@redwork.com



PHOTO: JEFFREY HARRIS

OCT. 20 | HOLIDAYS

No Man's Land

When LeAnn Rimes needed the songs that made her fall in love with country music, a thought struck her: It was a man's world. "I realized that almost all of my favorite country songs from back then were sung by men," the country-pop singer said in the announcement of her latest album. Released less than a month ago, *Lady & Gentleman* revisits a lot of that history. On rock tracks, Rimes riffs on country classics originally sung by men with her usual throaty splendor. From pushing John Anderson's "Swingin'" to breakneck speed to reuniting Bill Mack's "Blas" — the ballad that made her famous at age 11 — it's clear that where there's a reason, there's Rimes.

OCT. 23 | MUSIC

LEANN RIMES

Saturday, October 23, 7 p.m., at Fuller Hall, 31 St. Anthony Academy, 563-110. Presents House of Kingdom County Productions performing arts program for the local community and area schools. Info: 348-3500, education@arts.org/kingdominfo.php

High Strung

Quattro Casals' biography sounds familiar. Like many classical collectors, the young string quartet was formed at a leading music college, went on to rub international reeds and currently tour the world with unusual interpretations of the masterworks. But the blend-based foursome — named for Pablo Casals, a colossus remembered as one of the world's best — stands apart in a few key ways. Noted for its precise attacks and gradations, the refined playing "has a mind, some ingenuity," notes the *New York Times*. And its rotating violists add a musical force to works by the likes of Shostakovich, Schubert, Aragnés and Boccherini. Take in two slightly different programs at the Lane Series and the Northern Regionals Classical series.



OCT. 21 & 22 | MUSIC

QUATTRO CASALS

Friday, October 21, 7:30 p.m., at UVM Recital Hall, in Burlington. \$20-25. Info: 636-6455, web@education.org. Saturday, October 22, 7:30 p.m., at South College Chapel in St. Johnsbury. \$6-16. Info: 348-3358, web@education.org

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WINDMILL INTERNATIONAL FILM FESTIVAL, Sun. Feb. 21 12-10:30 p.m.

food & drink

CHOCOLATE-UPPER DOWNS, Sat. Feb. 22, 10 a.m. to 10 p.m. **UPPER DOWNS FARMERS MARKET**, Local farmers sell the fruits of their farms and their local produce. 100 Academy St., Windsor, VT 05370. Admission: \$2.00 per person. Info: 334-3070.

BURLINGTON FARMERS MARKET, Sat. Feb. 22 10 a.m. to 4 p.m.

health & fitness

CHARTER DANCE & FIT, class: gentle movements and stretch, reduction, balance and flexibility for people of all ages. Burlington, 10 11 a.m. \$5 suggested donation. Info: 885-1282.

FOOD COOPERATIVE CO-OPERATIVE MEETINGS, Presentation: Community Food Co-ops: developing a framework for 24-hour pan-regional co-operations in a post-food crisis. Burlington, 10 11 a.m. \$5 suggested donation. Info: 885-1282. Meeting: 10 a.m. to 2 p.m. Free. Lunch is provided. Registration info: 885-1282. Email: info@foodcoops.org.

TRICK-OR-TREAT FOR KIDNEY, Sat. Feb. 22 4:30-5:30 p.m.

kids

CREATIVE THURSDAYS, Activities engage their imaginations with recycled stuff. Kids under 10 must be accompanied by an adult. Burlington, 10 11 a.m. Free. Info: 885-1282.

TALENT SHOW NIGHT, Good performers are rewarded with tickets to kid-friendly events. Burlington, 10 11 a.m. Free. Info: 885-1282.

PAUL KERRY MUSIC, Performers and rock'n'roll enthusiasts of all ages. Burlington, 10 11 a.m. Free. Info: 885-1282.

FOOD & FRIENDS THERAPY GROUP, Helping meet and share ideas for food and food therapy projects. Burlington, 10 11 a.m. Free. Info: 885-1282.

MOVING STORY HOUR, Storytelling to 10 11 a.m. **MOVING PLAYERS**, Storytelling to 10 11 a.m.

MUSIC WITH A PURPOSE, Performers of all ages. Burlington, 10 11 a.m. Free. Info: 885-1282.

MOVING STORY HOUR, Storytelling to 10 11 a.m.

SCIENCE & SPORTS EXHIBITION, Kids learn and participate in sports. Burlington, 10 11 a.m. Free. Info: 885-1282.

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MOVING STORY HOUR, Storytelling to 10 11 a.m.

music

OPEN HOUSE AT CORNELL, Meet who the band is. Burlington, 10 11 a.m. Free. Info: 885-1282.

performing arts

ART PROJECT, Creating a new work. Burlington, 10 11 a.m. Free. Info: 885-1282.

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WED. 26

ART

ART PROJECT, Creating a new work. Burlington, 10 11 a.m. Free. Info: 885-1282.

business

CONFERENCE, Creating a new work. Burlington, 10 11 a.m. Free. Info: 885-1282.

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SEVEN DAYS: Tell me a little bit about your dad. What kind of guy was he? **LUTHER DICKINSON:** My father was a rock and roller in Memphis in the '60s. I mean, he was basically a teenager in rock-and-roll heaven, you know? He lived through the whole thing: soul music in the '60s, R&B, Atlantic Records. He was an amazing musician and producer. And he was a great friend. We made a lot of music together.

SD: When you were growing up, did you have a sense of who he was in the grander scheme of things? **LD:** I just thought he was super cool. I knew he was different from all the other kids' parents. But I was always aware of the music. I was enamored with it. I always knew that that's what I wanted to do.

SD: Confronting mortality is a central theme on the record. Did you come to any new realizations about life and death?

LD: I found myself looking at the cycle of life from all different directions. In fact, my first daughter was born soon after my father's death. My father used to always say, "Play every note like it's your last, because none of them will be." And that pretty much sums it up. [Dealing with death] is an experience everyone goes through. And it hit me really strongly and these songs just sort of came out.

SD: A number of the songs are written from the perspective of your father as he is dying. How were you able to put yourself in that mind-set?

LD: Again, they just came out, so I didn't try to do anything. Most of the songs change perspective from verse to verse. Some songs are funny ones. They're hard to control.

SD: Being able to record this with your brother [summer Cody Dickinson] must have made the experience all the more profound. **LD:** I love working with him anytime. It's a joy to play music with and make records with. We were just glad to be playing together.

SD: There is something under-



Photo: Christopher J. Smith

Kingdom Come

North Mississippi Allstars' new album is a matter of life and death

BY DAN HOLLES

North Mississippi Allstars' latest record, *Keys to the Kingdom*, is an essence eulogy. Written in the months following the death of founding members Luther and Cody Dickinson's father, Jim Dickinson—a noted Memphis musician and producer—the record is indeed a tender eulogium. At times, it is also a brutally honest examination of the tenuous line between life and death. But more than that, the album is a celebration of this circle of life. It is unquestionably the blues-informed rock band's most personal work to date. And, as audiences around the globe are discovering, it may also be their finest.

Seven days caught up with Luther Dickinson by phone in advance of North Mississippi Allstars' upcoming show at the Higher Ground Ballroom this Monday, October 24.

SD: Really special about sibling bands. Do you have a sense of what makes them unique? **LD:** There is a sort of telepathy and common bond that just helps the music. I mean, all through different generations there have been so many family bands. It keeps you from having to over-rehearse stuff. It becomes instinctual.

SD: Do you think it comes more from having grown up playing together, or is something more deeply ingrained, genetic? **LD:** It's genetic. It's nature versus nurture, I guess. **LD:** It's genetic. It's experience. It's all of those things. But in our case, it's just that Cody is so good he can always tell where I'm going. [Laughs.]

SD: The hill-country-blues-style cover of Dylan's "Stack O'Lee" inside of *Mobile* with the Memphis Blues Agent is remarkable. That was your dad's idea, right?

LD: Yeah. It was his idea and I did him. We did it, it turned out good.

SD: He had to write that idea, though, because he couldn't speak at that point, correct? **LD:** That's true. We were hanging out and I was reading a great Bob Dylan interview to him. And he came up with that idea and wrote it down for me.

SD: The album has a very spontaneous, raw feel and was largely recorded live. Were these mostly first takes?

LD: First or second, maybe third. We recorded it really fast. So some of the mixes are probably the first time we made it all the way through a song [Chuckles]. But none of it was half-bored. It was produced very smooth. And you always shoot for that. At least I do. Working with the Black Crowes and with my father and different people, I learned that recording a performance. It's not compromised recordings all put together. If I had to do it again, I would make the record even more raw.

SD: Mavis Staples' song was an ode to him, though. What was it like to work with her?

LD: Aw, man. She's just the queen. To me, she's such a great example. She's experienced everything. Her family represents the history of American music. Her dad was friends with Charley Patton. He was the original blues recording artist on 78s back in the '20s. She was friends with Maria Luther King, Aretha Franklin, Howlin' Wolf, and then Bob Dylan and Keith Richards. Everybody loves Mavis. But she's so cool and laid back. And that was a first size. She just knocked it out. ☺

1 North Mississippi Allstars play on Monday at Higher Ground Ballroom on the way to seeing the album on 10/24 at 8 p.m.

SOUNDbites

BY DAN BELLES

Occupied

Unless you've been living under a rock—or work for Fox News—the big story in the media in these past few weeks has been the Occupy (Inner Location Here) protests arising up around the country and, more recently, in cities around the globe where blue-minded citizens have begun congregating in solidarity with their oppressed American counterparts. Regardless of which side of the issue—pick an issue, any issue!

[Total aside: If you wanna have some fun with an activist friend, casually mention how evenly parallel the Tea Party and Wall Street protests seem to be—prowled off to government and the establishment, an unwieldy and often confusing tangle of issues and grapes, etc.—and wait for his or her head to explode. By the way, it works equally well with conservative Tea Party nuts, too. Good times.]

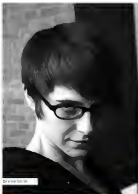
Not surprisingly, the People's Republic of Vermont has gone all in on the



Abby Cadabby & Sarah Lee Guthrie

—you stand on, it's been fascinating to watch the story unfold and to witness the growing fervor surrounding the demonstrations. Whether in New York City, Boston or even sleepy VT Burlington, the passion driving the Wall Street protests hasn't been seen in this country since... well, the first Tea Party protests a few years ago, probably. But I digress.

Protests in Burlington are



Don't Know Don't Know

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 Don't know on Facebook and pinned on not.knowing.org

hardly novel. Not to make light, but it's probably more newsworthy if a weekend goes by that someone is not protesting to anything. But this one was particularly notable because **SARAH LEE GUTHRIE**—yep, that Guthrie!—and her husband, **ABBY CADABBY**, were showed up on Saturday to rock the protestist carthage.

Check out Sarah's coverage on the 7D staff blog. Then, for the full rundown and some great videos. In particular, watch the vid of Guthrie leading the crowd through her grandmother Woody's classic — and often misinterpreted — "This Land Is Your Land."

Most of us only know the song's first verse, which, if taken out of context, seems like a pretty patriotic little ditty. But in addition to the original two- or three verses that follow — depending on the recording — there are several "alternative" verses, many of which were never

written down or recorded and have since been lost to time, each of which paints a very different picture of WOODY GUTHRIE's true nature from the one you may have learned in grade school or Cub Scouts. To wit, here's the original song's last verse:

"Nobody living can ever stop me,
 As I go walking that freedom highway.
 Nobody can ever make me turn back.
 This land was made for you and me."

In the square of the city in the shadow of a steeple,
 By the relief office, I'd seen my people.
 As they stood there hungry, I stood there asking,
 If this land made for you and me!"

There was a reason Guthrie had a line for the phrase "This Machine

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JONATHAN TYLER & THE NORTHERN LIGHTS

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THU 10:45 PM

regional

HOUSIDLO Prosech Times & Friends, 9 p.m. Free**HOUSIDLO DOWNSTAIRS** Gary Prosech (singer-songwriter), 10 p.m., free**OLIVE BRIGADE** Karaoke with Benjamin Bright and Andy Miller, 9 p.m. Free**THEORY** Theory with DJ JURY, (Top 40), 10:30 p.m. Free**THEORY & NIGHTCLUB** Karaoke Night with DJing Entertainment, 9 p.m., free**THEORY** Theoretical Thursday with DJ/Producer (Top 40), 9 p.m., free

FRI.21

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BACKSTAGE FIVE Karaoke with DJing, 9 p.m. Free**BACKSTAGE FIVE & PINE** DJ, Karaoke with DJing, 9:30 p.m. Free**MAIN HITCHHIKER** DJ/Producer, Karaoke with DJing, 10:30 p.m. Free**THEORY & NIGHTCLUB** Karaoke Night with DJing, 9 p.m., free

WED 10:45 PM PAPER THIN WALLS (FIVE FIVE)

How Now

Taking cues from the likes of Arcade Fire and Julian Streever, Chicago's **THICK WALLS** did it smoothly: a band of creative indie folk that is intense, deeply sincere and wildly experimental. Their debut album, *A Thousand Newts*—inspired by Wilco cohort Mike Singer—is a striking, light expression of that winning dichotomy, and it rapidly became one of our music blog's cover choices. This week, the band makes two Westport stops: Wednesday, October 18, at the Black Door in Montpelier—a homecoming for bassist, and Montpelier's author, Roger Sherman—and Thursday, October 23, at the Monkey House in Winwood and the **SHOULDER BLADE**.

CHARLIE 975 10 p.m. Free**THEORY & NIGHTCLUB** Karaoke Night with DJing, 9 p.m., free

SAT.22

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BACKSTAGE FIVE Karaoke with DJing, 9 p.m., free**BACKSTAGE FIVE & PINE** DJ, Karaoke with DJing, 9:30 p.m. Free**MAIN HITCHHIKER** DJ/Producer, Karaoke with DJing, 10:30 p.m. Free**THEORY & NIGHTCLUB** Karaoke Night with DJing, 9 p.m., free

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SUN.23

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BACKSTAGE FIVE Karaoke with DJing, 9 p.m. Free**BACKSTAGE FIVE & PINE** DJ, Karaoke with DJing, 9:30 p.m. Free**MAIN HITCHHIKER** DJ/Producer, Karaoke with DJing, 10:30 p.m. Free**THEORY & NIGHTCLUB** Karaoke Night with DJing, 9 p.m., free

REVIEW *this*



Aaron Fliinn, *Miss Ready Blossom and the Seed of Dreams*

It's been said that a great song shouldn't sound as though it was written, but as if it has always existed. I disagree. Sure, it is hard to imagine a time when, say, "Kissme at the Rising Sun" wasn't around. But in the case of local songwriter Aaron Fliinn and his latest record, *Miss Ready Blossom and the Seed of Dreams*, there is a very a moment when it doesn't sound as though these songs came together slowly and with great care. You get the sense that they're being bubbled in Fliinn's brain and spilling over onto his guitar for a while, and only recently got proper studio treatment — with no fewer than nine backing musicians.

As with many self albums, the styles and influences on this one are scattered. Bluesgrass, rockabilly, baroque country and hard rock all rub elbows. But that hardly matters. The singer's in-fable Fliinn-style blends songs as diverse as his sweetly soulful "Angel Angel! We Go Down Together" and the outline country of Marie Maggard's "Mama Tired." Fliinn's relivity may also loosely connect the songs, in much the same way that his voice greatly latches on to his listeners.

It's possible that Fliinn's own musicians have as an light-as-music-age attitude. After all, he's getting older, he's a dad now. If he sounds a little less convincing than an earlier effort, Fliinn's very balance is still intact.

For example, on "Mama Tired," he gives the faded line "I turned it in, proven" a tongue-in-cheek quality. You can tell because Fliinn is doing his best Johnny Cash impression — and it's quite good. On "My Daughter's Blind," his own fatherly love is wrong from musical awe courtesy of Johannes Day

Turned. Even on the most serious of ballads, such as "My Year Free," you'd expect to hear Fliinn's heart pumping out of his chest during silent space, but he sounds like he's just having fun.

The band is an equally fine force. "Home in My Heart" is a slow number with the warmth of a family photo on a mantel above a roaring fireplace. Adam Fliinn makes it even warmer with his sliding Dobro licks. On the rockabilly romp "Tasting Time," Joshua Glass pounds his organ keys into submission, coming close to the surreal elegance of smoking whiskey.

So, who cares if these songs don't sound like they're always existed? The forms in which they exist here are just fine. Aaron Fliinn seems to simply enjoy the various styles he touches, rather than force them into an unknown. He possesses music like a true Vermonter: finding a sweet core and making most of it.

Fliinn celebrates the release of *Miss Ready Blossom and the Seed of Dreams* with a show at Studio Three in South Burlington this Friday, October 31.

MICHELLE SOULE

Pulse Prophets, *Greater Love*

(SELF-RELEASED DIGITAL, BORN-OLD CD)

Music critics' default state is cynicism. We hear a band and say something like, "Not bad, but it sounds like they're trying to be like so-and-so." Blame our eclectic musical tastes, and the human need to group and classify and compare. Of course, in some cases it's easy. We're in a dark corner with a laptop, musicians have microphones, amps and monitors. Surely, we know them, we do.

It's refreshing, then, to hear a group with a unique identity, when we are forced to write. "It isn't explain what they sound like. You just have to hear them." Such is the case with the Pulse Prophets, the one pillar of the Burlington music scene. In their latest release, *Greater Love*, the Pulse Prophets challenge any reviewer — genuinely cynical or otherwise — to pigeonhole or categorize.

This 10-track gaudy number is built on a rock of reggae and flows like a river full with wit, funk, folk and Latin influences. At times it moves along lazily, the BPM slowing to that of a heartbeat at rest. At others the songs dance along steadily with a marching cadence set by drummer Ryan "the Claw" Chinnice. At still other times

there are notes that bounce, propelled by Andric "Boog" Severino's bubbling organ, popping with saxophone and honeyed chords. Monomane: that is not.

The one unchanging thread throughout *Greater Love* is the presence of lead vocalist Elgin Kraatz and lead guitarist Rudy "Tootsie" Douth. Kraatz — who is also credited with writing and producing the album — is a questionnaire of front man and an unquestionably capable songwriter. Douth's crunchy lead licks complement the gravel in Kraatz's vocals. And though neither was overwhelmed on any given song, both give the album distinction, that aforementioned "identity." You will know a Pulse Prophets song by Kraatz's voice.

And he does it to full effect. On the politically charged "Obama," Kraatz chants, "The people have the power / the power is the people / bringing it a ring from every people." Underneath



is a seamless blend of dark guitars, a transcitive soundscape of atmospheric keys and synth, and a split-personality drumbeat that swings from one-shot stoppers to agro rappers and back again.

As great as this tape is, Kraatz and Co. don't overdo it. The album moves on to the more roots-centric "Call on Life," featuring the ethereal harmony vocals of Douth and guest vocalist Myra Flynn, and then on to the Sublime-y title track, with its chirpy Clavinet and chugging vibe. And on and on.

It may be too much to call *Greater Love* a masterpiece. But it's no stretch to say that the collection has more guts than filler. It's an album that demands listening to — from start to finish — multiple times. And that is refreshing indeed.

Greater Love is available for download at cabbey.com. Pulse Prophets play Club Metromane this Monday, October 26, with the Mighty Diamonds.

KEVIN HANSEN



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Life Work

Catherine "Catchi" Childs, River Arts

art

Nonagenarian Catherine "Catchi" Childs isn't an elderly folk artist; it is Grandma Moses. She's an accomplished figurative painter with a sophisticated aesthetic, complex palette and confident, expressive brushwork. River Arts in Morrisville is currently hosting a retrospective of 36 portraits, still lifes and a few landscapes by the artist formerly from Long Island, the now Div in Morrisville, but during her long career Catchi's paintings have been exhibited from England to Japan, and prints in between.

REVIEW

These aren't unassuming little paintings. "Widow of the Army," the largest piece in the show at 54 by 72 inches, is a sun-drenched museum visit in golden yellows and bands of pale green. The composition is monumental. Diagonals folded into each other run at a low focal point. The slanting of a wall perspective renders the most distant corner of museum galls, introducing light blue and pink planes to the family portrait.

Catchi is a past president of the New York City-based National Association of Women Artists. She studied with figurative artist Leon Krull and briefly with abstractionist Hans Hofmann. But aside from historical references have also been important in her work. Reminiscent of Matisse, Catchi's "Fish Bowl" beautifully presents two goldfish in a round bowl on a small table that is draped in a flowered cloth. Her hues are acutely as vibrant as that earlier artist's, warm and reds appear in the background and,



in the foreground, a few floral patterns appear within opaque passages of blue. "Aristocrat" looks at Catchi's extensive study of figure drawing in her early years. Her solid figures recall those of Grosse. The aristocrat is divided into planes of muscle, light and shadow. Catchi wastes no time on details (the left side of the figure's face is undefined), her interest is focused on weight, form and gesture. The painting is rendered in earth tones, with figure and background composed of similar hues — except for a single patch of Prussian blue over the

subject, and deep, dark space beyond the foreground. Whether Catchi consciously adopted Duchamp's composition hardly matters. The point is, she fully assimilated 20th-century modernism, and abstraction is the basis of many of her still lifes.

In her early thirties, during a Holocaust class, Catchi fainted and was taken to hospital, where she was diagnosed with tuberculosis. She was bedridden for a year but Catchi continued to draw during her convalescence, and, according to her website, considered

CATCHI IS AN ACCOMPLISHED FIGURATIVE PAINTER WITH A SOPHISTICATED AESTHETIC, COMPLEX PALETTE AND CONFIDENT, EXPRESSIVE BRUSHWORK.

figure's right shoulder, which deepens the upper right in color and value.

The 30-by-40-inch vertical "Full Bouquet" has a classic compositional arrangement of acute angles tumbling down the picture plane. The center is a floral study with splashes of bright color cascading over the dark background. The flowers are simplified to geometric forms. The painting's composition is nearly identical to that of Marcel Duchamp's "Nude Descending a Staircase." Both artists constructed images with a logical arrangement of positive and negative space, using strong angles at upper right and lower left. The paintings have a similar arrangement of small and large faces within the central

figure's eddy body. "I thought of all the things I had to know, it was very good I had tuberculosis," she writes. "I had read about artists, and one of the main things artists had was tuberculosis, so I figured I was made. I had the proper disease if I was going to have anything." Even without the "proper" disease, Catchi surely would have developed into a substantive artist. But an unrelapable attitude toward adversity certainly couldn't have hurt.

MARC AWOOLEY

Call to view "Catchi's River Arts."
For more: www.riverarts.org

ONGOING

happening often

ARTIST OPENING New members of the

Norfolk Vermont Artist Association. Through October 28 at Art Link Gallery in Burlington. Info: 802-896-1096.

NEW! OPENING, JAMES JOHN WOODS

Artist: Willa Woods. James Woods. November 1 at RLM Studio in Burlington. Info: 802-862-1001.

"ART AT THE BACKBAY" Weekly hour-long show at a special one-day sale. Through October 25 at Seaside Farms. Info: 802-862-1001.

REOPENING Recent paintings by the Vermont artist. Through October 25 at Portland Jewell Gallery in Portland. Info: 802-862-1001.

CAROL CHURCHILL & ELLEN SPENCE "The Fall Line: 20th-century artists and their works." Through October 21 at Prologue in Burlington. Info: 802-862-1001.

CHAD NEWMAN & ELLEN SPENCE "The Fall Line: 20th-century artists and their works." Through October 21 at Prologue in Burlington. Info: 802-862-1001.

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The eccentric Queen Anne-style Victorian mansion that houses Rutland's Chaffee Art Center threatens to steal any show made. But instead, executive director Mary Mitigay and gallery coordinator Jessica Kinnick utilize the building's unusual spaces to add dimension to their art shows.

Take the current one, titled "Enduring Traditions: The Art of Memorial From the Marble Valley," which highlights the mansion's historical relevance — and spooky factor — as well. The exhibit, which compares traditional gravestone-carving patterns, historical photographs of the Vermont Marble Company in Proctor and the work of contemporary Vermont stone carvers, was curated by Roger Williams University art professor Anne Tels. She began investigating the history of the state's carving industry when she noticed buildings and monuments all over the world that could be traced back to Vermont.

The photographs, landscape patterns and memorials — including an original mapstone of Franklin Delano Roosevelt's Hyde Park, N.Y., gravestone — fill four of the mansion's downstairs rooms. Walking through them feels like wandering through a cemetery, the layout rouses (directs Marie Grosse) and mystifies imagery (babies, pointed index fingers and sheep) offering glimpses into the stories of the dead.

And then there's the story of the mansion itself.

Rutland businessman George Chaffee built the house, which his family called Sunny Gables between 1892 and 1895. The imposing structure has Middle Eastern architectural features, such as a Syriac arch over the front entrance. At the time, explains Mitigay, "it was fashionable to show you were worldly." Inside, the house has an asymmetrical floor plan, parquet floors, gothic windows and two towers.

The Chaffee family lived there until the mid-1930s, when, Mitigay says, the house was boarded up. Two of George's grandchildren, Suzanne and Rick, were Olympic alpine skiers, in

Grave Site

Chaffee Art Center, Rutland

BY MEGAN JAMES



WE NEED TO REFLECT THE COMMUNITY WE'RE IN.

MARY MITIGAY, EXECUTIVE DIRECTOR, CHAFFEE ART CENTER



was rechristened the Chaffee Art Center.

The mansion still contains Chaffee family relics, including a 99-year-old Christmas crèche and exotic antique furniture, such as a set of dark wooden chairs with spindles carved into their legs and backs.

Visitors can see where the

the 1970s, Suzanne became better known as "Sunny Chapstick" after a stint as spokesperson for the lip-balm brand.

Sunny Gables was reopened in 1961 for a Rutland Area Arts Association exhibit in celebration of the city's bicentennial.

The group continued to use the space and purchased it in the 1990s. That's when the building

Chaffee's part of the house ended and the servants' quarters began. Don't upstage the two towers have fancy decorative knobs on the family's side, plain knobs on the other. One impossibly tall door in the servants' area leads to a dark attic filled with abandoned art and a box of the Chaffee family's old clothes, not to mention lots of spider webs. The art-center staff has been told that a mold once hanged himself from the rafters as one of the towers. "Every once in a while, the windows will pop open by itself," reveals Kinnick.

In the 30 years the art center has been housed there, Sunny Gables has never been renovated. Mitigay says she's working on a capital campaign to update the building's electrical system and improve handicapped accessibility. She'd also like to transform an upstairs room, currently used for storage into a digital-art studio. The downstairs room with the Christmas crèche is set to become a kids' painting studio after Thanksgiving.

The building needs some work, to be sure, but Mitigay says the art center can't afford to be anywhere else. There's no mortgage to pay off, for one thing. Still, when all photos shot in three years ago, the Chaffee closed for eight months and the art association rented out the building. It didn't happen because the community fought to keep the art center going in Sunny Gables, says Mitigay.

And the Chaffee, in turn, has worked to keep in a living relevant to the Rutland area. "We need to reflect the community we're in," says Mitigay. A recent show of photographs by Aldo Marchi, the Rutland Herald's chief photographer from 1937 to 1974, for example, brought in many people who wouldn't normally visit an art gallery, she says.

The current exhibit has attracted community members with ancestral ties to the marble industry, many of whom are familiar with the scenes depicted in some of the historical photographs. Its one from 1900, men are carving the ornate tops of Corinthian columns in a Vermont Marble Company workshop. That worker wears a cap to protect his head from the marble dust, which was used to make hair brittle. Another photo from around the same time shows the Proctor street yard from a distance. Scaffolds and stacks of blocks behind workshop buildings look like miniature marble metropolises.

Current art "has featured more about our area than many of us know," says Mitigay. That has also steadily chosen the headstone she's like for her own grave. The 1400 pattern is displayed in one of the gallery rooms. A hand emerging from a cloud points its index finger toward the ground while clanking a broken chain.

The image is a delightfully creepy addition to a museum already well suited for ghosts, and the exhibition is perfect for this ghostly time of year. ☺

Chaffee Art Center 150 South Main Street, Rutland. Open Tuesday through Saturday 10 a.m. to 5 p.m. or by appointment. chaffeeartcenter.org



511

REALLY BUILT "Reveries," paintings and mixed media work, through November 30 at Green Goodwill Art in Stowe. Info: 253-5255

REVELATIONS "Get There," artistic works including some 16 prints, Audio Cycles series and others in a 10-plus paintings and drawings. Through November 5 at Julian Scott Manner in Gallery Johnson State College. Info: 536-3600

LORENAE HENDRICKS "Secret Stories," haunting artworks of found objects. Through October 31 at Transcendental at Black Cat Coffee in Stowe. Info: 378-4373

LOUISE VON HENDE "Same Point Point," painting at Vermont Studio Center's founder. Through October 23 at Park Hollow in Johnson. Info: 533-2767

MARGIE HALL Paintings and silk handbags. Through October 31 at Quaker Restaurant & Bar in Randolph. Info: 473-7033

MARRIHO: HIGHLIGHTS WHILE IDENTITY AND CULTURE Arrives to that examines the gap between reality and what is not exposed at bank

of evidence to tell the story of the development and future. Through October 31 at Hopes Day Art Center in Stowe. Info: 253-8358

MILTON ARTISTS' MARKET & SALE Work by guest members. Through October 31 at the Village Cup in Stowe. Info: 693-2400

OCTOBER FEATURES ARTISTS Watercolor, mixed media, sculpture by Catherine's paintings and jewelry by Kirtley's work and paintings by Eric Bennett and Martin's design. Through October 31 at Adult Conference Center in Stowe. Info: 533-4433

ROBERTA HENRIK & CAROL WHELAN Sculpture by Robert Henrich and Carol Whelan. Through October 31 at the Village Cup in Stowe. Info: 693-2400

MARTY & KELLY FUNK Photographs of Vermont by the Vermont Photography Gallery. Through November 30 at Vermont Museum of Natural History in Johnson. Info: 434-6434

WILLIAM LIND Paintings by William Lind and other artists. No later between

Burlington, VT, emphasis on local art. Through October 31 at Program Framing & Art Gallery in Randolph. Info: 563-4405

WYLLIE BARNES, THE YOUNG MAN "The Young Man" is a painting project in which she creates and writes one story each month. Through October 31 at Hopes Day Art Center in Stowe. Info: 253-8358

JOHN DAVIES

ALAN JORDAN Drawings and prints. Info: 533-4405

artists. Through November 30 at Culture on Grandin Gallery in Stowe. Info: 333-907

THE NEW YORK "The New York" is a series of paintings and prints in a series of prints. Through November 30 at Culture on Grandin Gallery in Stowe. Info: 333-907

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Abby Manock

Even Sheltering Art Center staff are in the dark concerning details of Abby Manock's performance piece this Friday, October 21. The artist, who splits her time between Burlington and Brooklyn, has spent the last two months in residence at the center's "Pink Room" studio, creating an installation of painted found objects called "Secrets and the City of New." As her space becomes more cluttered, writes the SAC, "her body must bend and slink under and over her creations." Manock is tight lipped about what she'll do to mark the end of her residency, but considering she's the artist behind "Blackeyes, Broom" — an all-night mural painting for BGA's 30th anniversary — expect something wild. Through October 31. Preferred: "Secrets and the City of New"

movies

The Big Year ★★★

You know something's up when a studio spends millions of dollars on a picture's ads and trailers, all the while desperately trying to keep you from finding out what it's about. In this case, the studio played up the presence of popular actors Steve Martin, Jack Black and Owen Wilson, but played down — way, way down — the nature of the high jinks in which they were paid to engage.

The studio should have had more faith in the material and its target audience. *The Big Year*, though hardly destined for box-office domination, is an eccentric and frequently charming trifecta, more entertaining by far than many of the movies to profit it gave birth to.

The film's cheerful secret: It's about birding. More specifically, it deals with the real-life annual contest of the title, in which hobbyists compete for the honor of having sighted the largest number of species within the geographical limits of North America in one 12-month period. There is no prize money. When it is made, we learn, are jobs, bank accounts and marriages.

Martin plays Stu Prentiss, a business tycoon who's really for a different sort of life

but is constantly pulled back in by two underlings (Jack Black and Owen Wilson) who require his guidance as they negotiate a sensitive merger.

Black — are you sitting down? — stages a long losing streak with his disast-almost performance as oneless-paren-god engineer David Huxley, a man whose husband has become of his ecological obsession. His second look in with his parents is group. Dad is played by Ross Zeman; so you can imagine his reaction to the news that the 30-year-old plans to run off to spot birds for a year, armed only with a pair of binoculars and a pocketful of his father's credit cards.

Wilson comes as the hale Bath of the Big Year: He's Kenney Randall, whose record of 732 species has made him both a legend and a target. He's married in a hurry played by Rosamund Pike, who wants nothing more than for him to stay home and make a baby. His brother feels denied in the great outdoors to protect his crown. In one scene, he'll even know Pike and make-out session after receiving news of a new bird's location. Which seems closer to fantasy or science fiction than comedy to me. But I digress.

The movie is based on book *Obsessive*



2004 nonfiction book of the same name and directed by David Permut (*The Devil Wears Prada*). The script by Howard Franklin is perhaps its most winning asset. He saves close of the predictable (bird-poop gags, birdskins portrayed as girls), sets a tone of cerebral rivalry, steers at the occasional twist and keeps the faster-than-words dialogue flying.

In addition to some spectacular nature cinematography and a parade of exotic winged creatures, the film offers subtle insights. For example, Stu, David, Kenney and their fellow pleasure-seeking pilgrims at first come off as amoralists — "birders" has become a code word for them as "birders" style exploitation really show these "birders."

As we get to know them, though, it becomes clear they're simply following their inner bliss. They're answering the same sort of inner call that mysteriously summons their feathered friends to migrate vast distances each year.

As I watched the film, I couldn't help remembering what a disaster such as *Wild Anderson* might have created from the same material. Prentiss has not quite returned to old-fashioned practicalism. Nevertheless, *The Big Year* is undeniably a far more rewarding 90 minutes than most are likely to suspect. And that includes most of the folks employed in the promotional division at Fox.

RICK KISHNAK

REVIEWS

The Thing ★★★

Only two types of people are likely to see *The Thing*. One group consists of horror-film cineastes who love John Carpenter's *The Thing* (1982), the other of teenagers who never heard of it but just want a good scare. Members of the latter group may come away concluding that Carpenter's movie was basically just a rip-off of *Alien*.

While it offers nothing to offend even too deeply, this remake, pragmatic, homage or whatever it is from Dutch director Matthijs van der Sijgh, is a fairly solid and compelling reason *why*, other than Carpenter's film was a low-budget, minor suspense classic, that it just so happens that more about an alien with teeth as well as guile and a penchant for making shambles of projects out of human flesh.

In 1982, Columbia productionist Ross Lloyd (Gary Elms) and Michael (Lloyd) jumps at the offer to investigate a mysterious find in Antarctica. A Norwegian research team has discovered the remains of a spaceship and so, of course, established in as the first audience. Rather than leaving them be, so my prudent person who has ever seen a horror movie would do — or at least learn the world is prepared to take amazing evidence of extraterrestrial life — the bumpy

chill science (which Thomson orders his team to start digging. The alien "corpse" escapes, mutates, evolves. When it awakens, the scientists soon realize the creep is within them — literally — and no one can be trusted.

Film about interstellar alien traveling human bodies and nature, perhaps to the Cold War era, which produced the first cinematic recreation of this particular tale, *The Thing from Another World* (1951). But characters in movies such as *Impressions of the Body Searchers* aged their old-fashioned only by altered behavior. In his version of *The Thing*, Carpenter used a much practical-effects team to make the movie more visceral, but he pulled it up the tension by demonstrating how an alien might physically invade a human body. The result wasn't for the squeamish, but it was certainly memorable. The chilly, claustrophobic setting supplied the atmosphere, and as while one of 8 horror stories with 30-second dialogue provided the suspense.

Van der Sijgh's *The Thing* has a few interesting points to make: the events of *The Thing* took on a secondary to Carpenter's *The Thing*, though the two don't fully line up on the end-of-the-world sequence. The atmosphere is still chilly, but gone is the quibbling dialogue, the script by Eric Heisserer and "Bis-



director Guillermo del Toro. Ronald D. Moore is functional but not much fun. Winona Ryder Kate as a young survivor similar to Ripley in the *Alien* movies. Her leadership conflict with Thomson's character never reaches a satisfying bid, and the other characters lack strong personalities, even when they are played by otherwise powerful actors such as Jack Black and Alexander Skarsgård.

As far as the transformation, which we control to the story — well, there's no point in watching the third debate about "real" vs. nature effects versus computer graphics. Like music on vinyl, the former had a gritty,

grubby texture keep people from moaning, while the latter are not as budget-friendly. The CGI on display here shows respect for the original design, but it's no landmark in its own right.

The Thing is the rare remake more likely to please purists seeking to homage to the original film than to modernize it. It's like a professional thesis on Carpenter's *The Thing*. The film is as pure as the terror within it has been slipped over to within the body of some other movie.

MARGOT HARRISON

NEW MOVIES & TV

Movie directed 120 min PG-13 *Castel, Tessa, Maude, Margot, Felicia, Ray, Steve*

MONTE CARLO As we all learned from Taken when American test gals go to Paris, mightier enemies. In this action drama, it's the career risk, in a city of thousand victory laps, risk of a female leader who the trip of a laughing to sink her. With Kate Winslet, Logan Lerman, and Cary Housley. Thomas (The Family) (2011) Resale: directed (100 min, PG, PG-13)

REAL STEEL As we all learned from Taken when American test gals go to Paris, mightier enemies. In this action drama, it's the career risk, in a city of thousand victory laps, risk of a female leader who the trip of a laughing to sink her. With Kate Winslet, Logan Lerman, and Cary Housley. Thomas (The Family) (2011) Resale: directed (100 min, PG, PG-13)

SENNA As we all learned from Taken when American test gals go to Paris, mightier enemies. In this action drama, it's the career risk, in a city of thousand victory laps, risk of a female leader who the trip of a laughing to sink her. With Kate Winslet, Logan Lerman, and Cary Housley. Thomas (The Family) (2011) Resale: directed (100 min, PG, PG-13)

THE THOMAS As we all learned from Taken when American test gals go to Paris, mightier enemies. In this action drama, it's the career risk, in a city of thousand victory laps, risk of a female leader who the trip of a laughing to sink her. With Kate Winslet, Logan Lerman, and Cary Housley. Thomas (The Family) (2011) Resale: directed (100 min, PG, PG-13)

THE ROXY CINEMAS

MOVIEquiz

FAMOUS LAST WORDS

Time, once again, to test your knowledge of the cinema's most memorable final lines. Can you name the movies in which a cast member made the following closing remarks?

- 1 "Now we leave you the crystal of truth. Make your wisdom its light."
- 2 "Now we are free. I will see you again, but not yet. Not yet."
- 3 "Now on behalf of Nancy and Reiding. Hello and all of the others who have made this possible. This is Howard Cook, thinking you for joining us and wishing you a most pleasant good night."
- 4 "Now we're in it."
- 5 "Now bring me that horizon. And really bad eggs. Drink up, one headdress to two."
- 6 "Now some of us laugh at outer space. God help us... is the future."

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BAD TEACHER Cameron Diaz plays the role character in this comedy from director Mike White. (100 min, PG-13)

BEATS, RHYTHM & SOUL As we all learned from Taken when American test gals go to Paris, mightier enemies. In this action drama, it's the career risk, in a city of thousand victory laps, risk of a female leader who the trip of a laughing to sink her. With Kate Winslet, Logan Lerman, and Cary Housley. Thomas (The Family) (2011) Resale: directed (100 min, PG, PG-13)

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THE NAMES OF LOVE As we all learned from Taken when American test gals go to Paris, mightier enemies. In this action drama, it's the career risk, in a city of thousand victory laps, risk of a female leader who the trip of a laughing to sink her. With Kate Winslet, Logan Lerman, and Cary Housley. Thomas (The Family) (2011) Resale: directed (100 min, PG, PG-13)

PAIGE As we all learned from Taken when American test gals go to Paris, mightier enemies. In this action drama, it's the career risk, in a city of thousand victory laps, risk of a female leader who the trip of a laughing to sink her. With Kate Winslet, Logan Lerman, and Cary Housley. Thomas (The Family) (2011) Resale: directed (100 min, PG, PG-13)

PERFECT OF THE CAMERON As we all learned from Taken when American test gals go to Paris, mightier enemies. In this action drama, it's the career risk, in a city of thousand victory laps, risk of a female leader who the trip of a laughing to sink her. With Kate Winslet, Logan Lerman, and Cary Housley. Thomas (The Family) (2011) Resale: directed (100 min, PG, PG-13)

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Curses, Filled Again

Jason Aguirre, 21, knive into Ciri's sex shop in Salinas, Calif., and made off with an 8-rated DVD's — or so he believed. Police who stopped him for questioning and his backpack contained a schizophrenic's head attached to a rope that he used to shatter Ciri's door glass. The sex DVD cases turned out to be empty. The store had removed the discs to use the cases for a display. (The Smoking Gun)

After his ex-girlfriend lashed him out of her house in Malone, N.Y., Clyde Gardner, 52, decided the best revenge was to kill a bear, slit it, cut the pelt and use the claws to rend the woman who she took out the garbage. He abandoned that plan, according to Franklin County press, over Elizabeth Crawford, and instead hired a friend to kill her in a car crash. The friend promptly notified police, and Gardner wound up taking a glider ride to serve five to 15 years in prison. (Associated Press)

Better Dead Than Red

The world's largest sperm bank no longer welcomes donors with red hair. "There are too many redheads in relation to demand," said Ole Schou, director of Deazark's Cryo, which sends its sperm to more than 65 countries worldwide. The only place where sperm from red-haired donors is in demand, Schou said, is Ireland, where it sells "like hotcakes" (Boston Triangles)

Further Hazards of Smoking

Sandra Givoli, 44, was taken to the hospital with shoulder and hand injuries she received when she walked into the side of a moving train in Needham, Mass., while trying to light her cigarette. (Boston Globe)

Tales of Waste Management

After Gordon Flavin, 56, crashed his Jeep into a carport while speeding backward at his condominium building on Longview, Wash., he fled on foot. Police responded to the hit-and-run, discovered Flavin hiding in a nearby portable toilet, covered with fecal brown matter. "We didn't leave exactly until it was, but it smelled bad," Sgt. Doug Kennedy said, adding that Flavin explained he'd splashed himself with the contents of a bucket outside the port-a-potty "because he thought the [police] dogs were coming, and he was trying to throw them off the scent." (Longview's Daily News)

See-through toilets could solve San Francisco's public-toilet problem, according to Brent Backman, founder of Oakland's Memphis Design Laboratory. He proposed replacing some street parking spaces with public restrooms that don't flush or connect to the sewer

system but instead collect and compost human waste. Backman, who is developing a prototype for testing, said the toilets might include ultraviolet lights to destroy germs and act as "inerters" to signal their location. To divert waste from drug use and prostitution, the washing facilities would be outside the structure, and its walls would be insect-resistant, causing homeless alcoholics or addicts to police might observe any illegal activity. Backman said the toilets would cost \$40,000 to \$50,000 each. (San Francisco's Bay Citizen)

Civic Duty

The Seaford, Ore., City Council voted unanimously to oust two-term Mayor Brady Harrington, 35, for missing three of his monthly meetings in a new and three budget committee meetings. "It is all fairness to Brady he was out fighting fires during that time," said council President Dick Heinicke, who replaced Harrington as mayor. "He's also been in school." Although Seaford's population is only 287, Heinicke explained council members hadn't seen or been able to get in touch with Harrington. When Heinicke finally did reach him by phone, Harrington informed him he couldn't make the next five meetings either. He declined to resign, however, prompting the council vote to vacate the office. (Albany Democrat-Freedom)

Adding Insult to Insult

After four enforcement agents in Las Cruces, N.M., ordered a livid body cavity search of a woman they suspected of concealing up to an ounce of heroin but who turned out not to possess any illegal substances, the hospital that performed the search billed the woman \$112 for the procedure. (Las Cruces Sun-News)

Ladder-Lifting Days Are Done

Senior qualifying for Disability North Shore, W.Va., firefighter Anna Margala has completed at least seven marriages and one trucking. "I can't raise a ladder. There's just I can't do," Margala acknowledged. "I have minor herniations, but it doesn't stop me from getting out and enjoying stuff like this." The many that led to the state's discharge from "permanent disability" occurred when Margala bumped his elbow on the kitchen cupboard at the firehouse, damaging his ulnar nerve and causing numbness in his pinky finger. Eight months later, he banged the same elbow on a ladder, rupturing his ulnar nerve and requiring surgery. When he hadn't been medically cleared to return to his job after a year of light duty, he was encouraged to resign or file for disability benefits. Just 28, Margala chose the latter and receives \$10,000 a year, tax-free, and five times insurance for life. (Mt. Westlake's WTTV-TV)

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THE NUMBER 2 IN BROWN



OCTOBER 13, 2011

RED MEAT

anthropomorphism, justification, device

from the names files of
Max Cannon

Get this one go outside for the city parks

I found the whole day gone, around from place to place, chicken, to eat at all the park barbecues, in a dish

And the answer is no! No they say!



Tiny Servku @2011

DEAR TINY,
WHAT DO ARCHIVING DREAMS MEAN?
I KEEP DREAMING I'M BACK IN HIGH
CLASS AND THE TEACHER SAYS I'M
PROUD A MONTH OF SCHOOL AND ALL
FINE AND NOT GENERAL. I COMPLETED
SCHOOL 2 YEARS AGO, IS THAT CORRECT?

N/A

YOU SHOULD CONSULT SOME
EXPERTS TO INTERPRET
YOUR DREAM'S MEANINGS.



~SIGHARD FREDERICK~

IT MEANS YOU HAVE
UNCONSCIOUS MOTIVATIONS
PULLING FOR YOUR
MOTHER, TEACHER, AND
BY TEACHER I MEAN
YOUR FATHER.



~SALVADOR DALL~

IT MEANS YOU SHOULD
PUNT THAT DREAM.
BUT JAZZ IT UP WITH
SOME HELPING CIGARET.



~MR. LONCRRAFT~

IT MEANS YOU'VE BEEN THROUGH
THE END OF AN UNSTABLE
BEAST, DURING TO IMAGINE A
DIMENSION OF MADNESS THAT
MAKES ONLY MACHINES IN SLIMES.



~FREDDY KNEESER~

IT MEANS I'M LIVING MY
DREAM. I CAN'T BELIEVE
YOU'RE STILL ASKING ISN'T
THAT A SCARY DREAM?



~DGM BORN INCEPTION~

IT MEANS YOU IMPLANTED
A DREAM IN THE WRONG
PERSON. DO YOU HAVE AN
IDEA TO REVEAL TRUTH
SECRETS ON THE AMERICAN
CONSTITUTION?



~NEO~

IT MEANS YOU SHOULD
CALL TEEN SUPPORT, THERE'S
A GUTCH IN THE MATRIX
DREAM ANATOMY.



~THE SANDMAN~

YOU TRY CREATING
BILLIONS OF DREAMS
A DAY AND NOT HAVE
SOME DREAMS?



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DRY WISHES



OCTOBER 13, 2011

MORE FUN! STRAIGHT DOPE (P.23) FREE WILL ASTROLOGY (P.80) NEWS QUIKS (P.81)

CHITTYWORK (P.5) & CALICO & SUCRO (P.9)

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THE MOTH

Saturday, October 22

\$55 ~~\$27.50~~

Flynn Center MainStage,
Burlington

Vermont Public Radio and PH International present, "Building A Bridge, Stories from Both Sides" the first Moth Mainstage in Vermont.



DAVID CASSIDY

Saturday, Oct. 29

\$79.50 ~~\$39.75~~

Seaport World Trade
Center, Boston

David Cassidy is one of pop culture's most celebrated artists. Don't miss him this month on the 29th in Boston when he performs as part of the New England Boomers & Seniors EXPO.

[TITLE OF SHOW]

Fri.-Sun., Nov. 4-6 \$18 ~~\$9~~

Valley Players Theater,
Waitsfield

Come watch four friends write a new musical in this fun fast-paced show.



REAL VOCAL STRING QUARTET

Saturday, Oct. 29

\$15.00 ~~\$7.50~~

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